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**YAMAHA®**

by **Adrienne Stone**

Each issue *Hit Parader* sojourns back in time to learn about the formative years of a rock and roll celebrity. This month's time traveler is Kiss' main tongue-wagger, Gene Simmons.

Gene Simmons spoke at a special Walt Disney-sponsored event ten years ago. "When you wish upon a star," he said, quoting the famous Disney tune, "it really doesn't matter who you are. Famous people aren't born that way — they become that way. I wasn't born famous. It took a lot of hard work to make my dreams come true."

And come true they did. This mastermind musician is not only co-leader of one of the most successful groups in the world, Kiss, he's produced such acts as Black 'N Blue, EZO and Wendy O. Williams and has launched his very own label (Simmons Records, naturally, distributed by RCA). This year, his record label introduced the world to House Of Lords. Other signings are sure to follow. Normally, such a busy schedule would leave a person with little room for more activity. But in the case of workaholic Gene, everything has its place. He's been able to combine acting (in both TV and movies), running a management company — and his latest accomplishment, being a daddy.

Yes, it's true. By the time you read this, Gene should be on the verge of papahood. He and his longtime ladyfriend, actress/model Shannon Tweed, expect a baby boy to complete their family. Exactly how Gene will accept the role of father remains to be seen, but he's got plenty of his own memories to draw from.

Born Chaim Witz (pronounced "Vits") on August 25, 1949, to Hungarian parents who fled their war-torn country, Gene lived in Israel till he was nine years old. Then his parents were divorced, and his mother decided to move to America with her child. They made their new home in the New York City suburb of Queens where Gene mastered the English language, entered public school and began to make friends. With his new Americanized name, Gene Klein, he blended in with everyday American life — studying hard, scaring girls with insect samples and generally becoming an average, albeit highly intellectual, citizen.

After graduating from Newton High School and the City University of New York, Gene briefly pursued a career in teaching. The profession, however, was suited more to his ego than his patience. "I taught sixth grade at P.S. 75 in Spanish Harlem," he recalls. "The kids were at the age when rebellion sets in, and by



Gene Simmons: "I wasn't born famous."

the end of three months, I wanted to kill them all. But standing up in front of 30 people every day made me realize how important it was for me to get attention."

This realization prompted him to quit teaching and turn to his true love — music. It was a risk, but being in a band offered him attention (the kind he really wanted — from grown women!) and a long-shot chance at prosperity. So he took a job at a women's magazine, figuring that if he had to work nine to five, at least he'd be around something he enjoyed. (Women and journalism, what a combination!) By the time he joined Kiss, this weekday career offered him other perks as well. Supplies such as envelopes, paper and stamps, and access to a typewriter made self-promotion much easier for Gene (who by now had become

Gene Simmons, after *Jumpin' Gene Simmons of Haunted House* fame).

Over the years, the drive and aggression that helped Gene survive as an immigrant became an integral part of Kiss' immense success. Throughout, he's remained close to his mother (for whom he bought a home in New York) and loyal to his fans. In spite of his early disgust with gradeschoolers all those years ago at P.S. 75, Gene's always had a Pied Piper-like knack for relating to children.

Perhaps it's because of his fervor for fantasy and wish for whimsy. Maybe it's because, despite his rocky pre-teen years, he's developed into a shining success and realizes that there are no limits once you set your mind to a goal. Or perhaps he's just preparing himself for that most important job of all — parenthood. □

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# INFORMATION center

More changes in **Megadeth**! It's now official, guitarist **Jeff Young** has been asked to leave the Megamen by **Dangerous Dave Mustaine**. No reason for the split was given, but according to those close to the scene, a rift developed concerning the band's artistic direction. Mustaine plans on handling all the guitar parts on the group's upcoming LP, **No Warning**, and will not add a new member until Megadeth is set to hit the tour trail this summer.

\*\*\*\*\*

Confusion continues to abound on the **Dokken** front. Evidently **Don Dokken** plans on continuing a band that bears his last name — though former group members **George Lynch**, **Mick Brown** and **Jeff Pilson** will be off working on their own project. At the moment, this "new" Dokken features Don on vocals and guitar, former Europe guitarist **John Norum**, and ex-

**Black Sabbath** and **Deep Purple** bassist **Glenn Hughes**. Whether this particular lineup enters the recording studio or not, expect to see new product from Don within the next few months. "I've got some interesting things planned," Don stated. "I think the fans will be very pleasantly surprised."

\*\*\*\*\*

By the way, forget the rumors about **Richie Sambora** marrying **Ally Sheedy**. While the pair continues to date, the **Information Center** recently got an angry phone call from Sambora, calling all the way from Italy, stating that our report about his impending nuptial were untrue. Sorry, Richie, we thought we were being nice guys!

\*\*\*\*\*

**Whitesnake's David Coverdale** says he is

"totally thrilled" by the results achieved on his band's latest LP. The still-untitled disc, which should be out within the next few weeks, picks up where the band's sextuple-platinum 1986 LP left off. "We've been able to continue what people might call the 'Whitesnake sound,'" Coverdale stated. "But we've added some exciting new elements as well. Working in the studio with this fine group of musicians was one of the best experiences of my life."

## TIDBITS AND ASIDES

Is **Yngwie Malmsteen** thinking of drastically altering his musical approach?... Is **Ronnie James Dio** thinking about hanging up his rock and roll shoes?... Will **Guns N' Roses** undertake a surprise club tour early this summer?... Is **Ozzy Osbourne** thinking about cutting back his touring schedule to be with his family? □



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# QUIET RIOT

## A New Beginning

Noize Boys Return With New Lineup And Revitalized Sound.

by Andy Secher

**T**he tale of Quiet Riot may rank as one of the most unusual stories in the history of heavy metal. For those of you who may have forgotten it, here's a quick recap. Formed in the late '70s by vocalist Kevin DuBrow and guitarist Randy Rhoads, the band unsuccessfully struggled to make an impact on the American rock scene while releasing two albums in Japan. Then, after Rhoads left to join Ozzy Osbourne's first solo band, DuBrow put together a new version of Q.R. — featuring guitarist Carlos Cavazo, drummer Frankie Banali and bassist Rudy Sarzo. In 1983, that unit's first album, **Metal Health**, proceeded to sell over four million units in the U.S. alone, making Quiet Riot the most successful hard rock band on earth.

But as their popularity soared, so did the problems within the band. DuBrow, never a man to mince words, started taking pot shots at virtually everyone on the rock scene, causing a degree of friction that made Q.R. one of the most controversial bands around. On top of that, sales of the group's subsequent albums began to drop, and by 1986 the band found itself in total disrepair. Something drastic had to be done — and it was!

"We just left Kevin in Hawaii when we ended our last tour together," Banali said with a typical laugh. "We never really fired him, we just indicated very strongly that it was time for all of us to move on and try something new. We had some really successful times together, but things had just gotten out of hand. Kevin had become a roadblock for this band ever being successful again."

With DuBrow out of the way — and Sarzo soon to leave to join Whitesnake — the job of reassembling Quiet Riot fell on the shoulders of Banali and Cavazo. Their first job was to find a singer who had the charisma to replace DuBrow, and the vocal chops to carry Q.R. to new musical terrain. They found their man when former Rough Cutt front man Paul Shortino became available.

"It was a perfect situation for all of us," Shortino said. "I was becoming very frustrated with Rough Cutt because I wanted to try some new things musically, and they didn't. I really love the blues, and I was anxious to try and bring a bluesier feel into their music. They didn't seem

too interested in that. Then I happened to run into these guys, who happened to be looking for a singer who could take them in a bluesier direction. I said to myself, 'Self, this is the chance you've been waiting for.'"

Once Shortino came on board, the group set their sights on filling their bass vacancy. After auditioning dozens of guys from around the country, they came across Sean McNabb — who had enjoyed no previous professional experience. At first the Q.R. guys couldn't believe their luck in finding a good looking young bass player who had been uncorrupted by the music industry — and when they first got together to jam their excitement only increased.

"When we all got together to play we knew we had something really exciting going on," Cavazo said. "In fact Sean remembered some of our old material better than we did. He'd be saying to us, 'Hey, let's play this one or that one,' and we'd have to say to him, 'Sean, how does that one go?' It was great because of all the

enthusiasm he brought into the group. He was a big fan of ours, and he had never tasted the kind of success we had a few years back. He's working real hard to get us back to that point."

With their new lineup solidified, Quiet Riot began the arduous task of putting together material for their new self-titled LP. Drawing on Shortino's bluesy lyrics and Cavazo's high-flying guitar pyrotechnics, the band soon got together a dozen sparkling new tracks that managed to capture the classic Quiet Riot energy, but with a few exciting new twists. It is a style that seems destined to lead these rock warriors straight back up the road to platinum paradise.

"We're so happy it's almost scary," Banali said. "We need this to work. We're broke. We spent all the money we made in the past — and some of it was spent really stupidly. But we learn from our mistakes, and we still know how to play great rock and roll. All we ask is that people give us a listen again — we know they'll like what we're up to." □



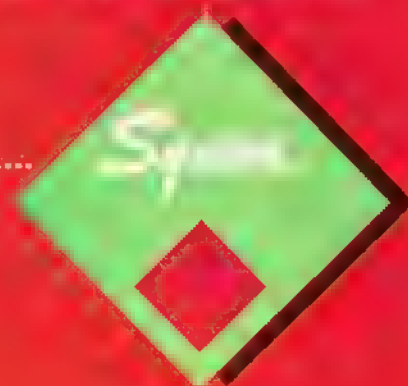
Quiet Riot (from l. to r.): Carlos Cavazo, Frankie Banali, Paul Shortino, Sean McNabb (sitting).



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# Out to LUNCH

by Jodi Summers

Each month *Hit Parader* sets out to find out if food really does make the man. This month's lunch munchers are those "over the edge" rockers, Hurricane.

Hurricane have arrived for dinner

Instructions are given brusquely: "Chop that tomato. Go light on the onion. Lift that bail — we're going to conquer the barbecue," trills Lisa Gladfelter, Hurricane's publicist.

Hurricane happen to be one of her favorite bands, and she goes to great lengths to get the opinions of these four shagheads heard. Day after day she negotiates so Hurricane will be stroked by every media form imaginable. She is available for counsel, consolation or to kill time with — 24 hours a day, seven days a week. It's her job.

This one-two of slicing and dicing happens to be taking place on a glorious Saturday evening. The reason — Hurricane are playing a headlining club date in their native Southern California — ironically, not too far away from their publicist's home.

Lightbulbs! Camera! Action! It's pre-show barbecue time — not too far afield from kids going to Aunt Mimi's for a visit.

## Hurricane

"I need to iron my shirt," pouts vocalist Kelly Hansen, warming up his vocal chords.

"I want my MTV," says Tony Cavazo somberly. As always, he seems so serious as he snatches the Sony remote control unit and zaps to the Headbanger's Ball.

Jay Schellen kisses his wife Peggy, who's in the kitchen preparing lemonade. They look lustfully into each other's eyes.

Robert Sarzo walks into the kitchen and inspects the burgers. "Get me the teriyaki sauce," he demands, in a far more serious tone than his usual Ricky Ricardo manner. "I'll take care of these," he declared. "I'm Cuban — barbecuing is a way of life."

Robert heads out to the barbecue. Tony grabs a Pepsi and relaxes in front of the tube. Jay and Peggy carry on quiet conversation on the couch.

"Where's the iron?" Kelly whines, expecting his publicist to stop preparing the fixings for the sizzling burgers, wash her hands and accommodate him.

"Later. Don't be a rock god until you hit the stage," she declares, voice raised. Humbled, Kelly changes his tune.

Perfectly cooked burgers are carried in and

placed on the buffet table. Robert is feeling like the proud chef. Ever the media mom, Lisa politely serves each of the guys.

"Excellent," Jay smiles.

Robert goes into a lecture, recalling the moral lessons of his childhood. "My parents always encouraged us to do anything that we did well," he relates. "It was a very positive thing in my life, I look up to my parents tremendously for it. It was always, 'If you like it, go for it; we'll back you up.'"

Time warp time — Quiet Riot's *Bang Your Head* comes on the TV.

"Robert, check this out," Tony calls. The two watch as their brothers, Rudy and Carlos, are straightjacketed and thrown into a padded room with Kevin DuBrow.

"I need the iron now!" Kelly demands.

Having had 10 seconds to relax, the publicist gives Kelly a poison stare as she moves to accommodate him. Iron and board are set up in the hallway.

"What's wrinkled?" she demands, as Kelly looks into his duffel bag. He pulls out a shirt that would cover a chihuahua.

If looks could kill, Kelly would have been straightjacketed and thrown into the cushioned cell with Kevin DuBrow. □



Hurricane: "Barbecuing is a way of life for us."

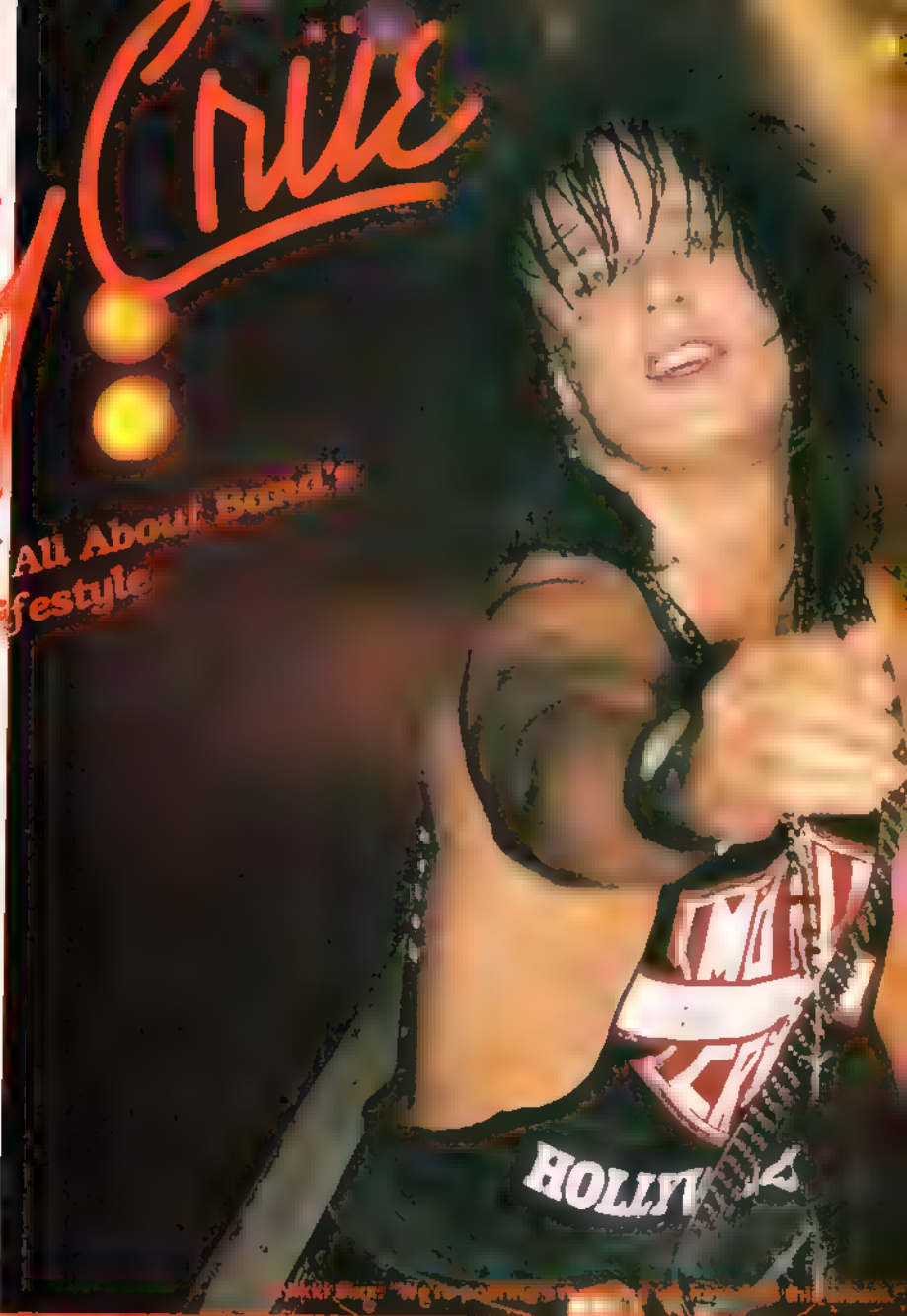


# Mötley Crüe

Clean &  
Sober

Nikki Sixx Reveals All About Band's  
New Album And Lifestyle

Todd Kaplan



N

by Andy Secher

**Hit Parader:** You're in the studio with a new producer, Bob Rock. What happened to your longtime compatriot Tom Werman?

**Nikki Sixx:** We just thought it was time for a change. We still have a great relationship with Tom, but sometimes you come to a point in your life where you just want to try something different. We thought it would be exciting to record with somebody new. We went into the studio by ourselves last fall and cut 17 songs — recorded them all on 24-track. Then we went

into the studio with Bob and he recut 'em all. It was a great way for us to work. We need a producer to give us an extra set of ears. We could have produced ourselves — and we did on the first recordings for this album — but I don't feel ready to do that with my own band, at least, not at this time.

**HP:** What frontiers are left for Motley Crüe to conquer? After all, you've accomplished just about everything a hard rock band can

**NS:** I don't know about that. In my mind, we've just started to rock. We've just taken the music one step further this time. The whole band has its head screwed on so tight — we're really into this album with an intensity that's almost scary. We're so firm and aggressive with the music, and the songs themselves are so far above anything we've ever done before that we feel like we're just beginning. We've never kicked ass like this from the start to the finish of an album. I mean, we're fuckin' gonna win Grammys with

this one! We're gonna take this album to Number 1, and we won't settle for anything less. But we're gonna do it our way — we ain't kissin' any ass to get there

**HP:** But won't you have to "sell out" a bit to win Grammys?

**NS:** Hell no! I mean, there's no danger of us turning into Van Halen — they're turning into a fucking pop band. I just can't understand how a band so talented, that are such good songwriters and have such a great guitarist and singer can release such half-assed rock and roll. Hopefully, one day they'll wake up, say "fuck this" and record another great album. But you'll never see us sell out to go commercial. We'll have the Number 1 LP and all that shit, but it's gonna be done the Motley Crue way

**HP:** What's the motivation to keep rocking as hard as you are today? Van Halen got soft because of success. What keeps Motley Crue hard, so to speak?

**NS:** We're 100% healthy these days. Sometimes walk out of the studio each time and say, "This is the best album we've ever done." We want to make an album that rocks the world. We want to give everything we can to that album. I don't care who's on the charts and what's happening on MTV — I want people to compare this record to what we've done before and say, "Shit they've just blown themselves away this time." We're a different fuckin' band this time around, and that's what makes the difference. We're in overdrive; we're high on speed this time — and I don't mean the kind you put in your veins. We're high on the music

**HP:** Speaking of being high, how is the band's health?

**NS:** We're 100% healthy these days. Sometimes I wonder how we made music as good as we did in the past. But our problems are all behind us; the only thing that matters is that we're just ripping it now. The road crew comes in when we're rehearsing — and they've seen us every night for years — and they can't believe what they hear. Even the old songs sound better than ever. One of the crew came up to me the other night and said, "Man, you're on fire, you're cooking." And I'll tell you the truth, he's right.

**HP:** How did you come up with the album title **Monstrous**?

**NS:** Well, there were two titles we were considering — that one, and **Sex, Sex And Rock 'N Roll**. A lot of people liked the second one but I thought we had covered that already. **Monstrous** is the attitude we have on this one — it's as simple as that.

**HP:** Tell us about some of the songs on the album

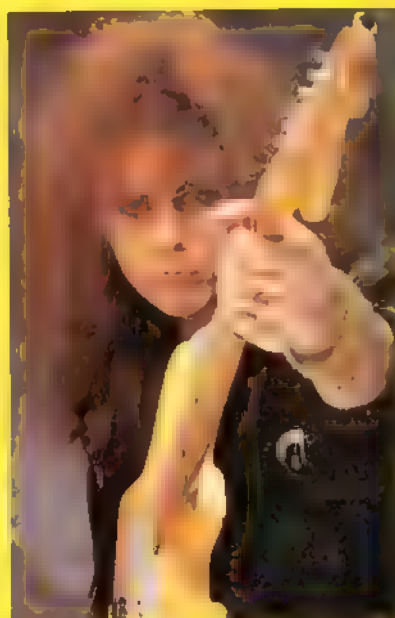
**NS:** There's one called *Say Yeah*, which is a real

"fuck you" to that sonofabitch Matthew Trippe — the guy who went around claiming he was me all of last year. That whole scene was such bullshit. The guy came out of an insane asylum, and just because we weren't around, because we were off the road and trying to enjoy our private lives, he comes around and says, "Hey, I think I'll say I'm Nikki Sixx." We thought if we just ignored it, it would go away, but he started getting all this press, so it started coming back in my face. In the end, you could say he got his way, because Nikki Sixx finally gave him some attention and wrote a song about him. But he's just a pudgy little asshole who belongs back in the insane asylum

**HP:** What motivated you to write the songs on this album — besides the annoyance of Matthew Trippe?

**NS:** I was motivated by pure, real-life adrenaline. I relate totally to Mr. Ted Nugent — I enjoy the pain of hard work these days. You can get a little pleasure from suffering when you know the suffering and pain come from hard work. I'm pumping iron in the gym every day until it hurts, and then I pump some more. And I'm writing the same way — I'm writing until it hurts. We're just pouring everything we have into this album and it shows. It's gonna blow everyone away — and I take no responsibility for the casualties. □

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# CAUGHT in the act

# White Lion

by Kirk Mathis

There's nothing like kicking around the club scene for a few years to get a band ready for the biggest arenas on earth — just ask White Lion. After spending what seemed an interminable time playing clubs in the New York area (actually it was five years), these guys burst upon the rock scene with a vengeance last year. Their first major label LP, *Pride*, sold over a million copies, and their hectic touring schedule brought vocalist Mike Tramp, guitarist Vito Bratta, bassist James Lomenzo and drummer Greg D'Angelo onstage as the opening act for such rock luminaries as AC/DC and Aerosmith. But instead of being intimidated by their sudden emergence into the rock spotlight, this melodic metal quartet became even more at home as their following grew progressively larger.

"We always felt that all we needed was the chance to show people what we could do," Tramp said. "When we were playing in clubs, we were convinced that it was just a matter of time before we got our big break, and we knew whenever that break came, we'd be ready to make the most of it. That's what we've done, and it feels real good."

Perhaps the most outstanding feature of White Lion's live performance has been their ability not only to recreate their studio sound on the concert stage, but to actually add an extra element of excitement to each of their songs. This is largely due to Bratta's status as one of the most inventive guitarists this side of Edward Van Halen. His soaring riffs, faster-than-light lead runs and hellbent hammer-ones seem to come alive onstage, transforming such White Lion hits as *Wait* and *Hungry* into all-out rock attacks. And while the guys in the audience are getting off on Vito's six-string brilliance, the girls are busy eyeing the Danish-born hunk Tramp, whose blond good looks and sexy stage outfits have given White Lion a visual force to equal Bratta's musical dexterity.

"We have something for everybody in this band," Mike explained. "We look good, we sound good and we put on a great show. Everyone in the group is a real showman. Vito plays terrific guitar, James runs around like a madman onstage, and Greg just knocks the hell out of his drum kit every night. We have always paid very close attention to what's going on in rock, and we know that to make it today you have to do more than just stand around onstage. You've got to be exciting on a number of levels, and that's exactly what this band is."



Mike Tramp: "We knew whenever our break came, we'd be ready to make the most of it."

White Lion's dynamism has led to several amusing incidents along the tour trail. During one memorable "return home" show at Madison Square Garden, Lomenzo's enthusiasm actually landed the sandy-haired bassist in the photographers' pit. Apparently, James got a little carried away while mugging for some fans in the front row and tumbled some ten feet into the pit. But being the trooper he is, he never missed a beat on his cordless bass — though he needed a boost from the road crew to get back onstage once the song was over.

"That was really embarrassing," Lomenzo said. "I was trying to balance myself on the edge of the stage and I fell off. It's a long drop to the pit, but I didn't hurt myself. But once I found myself down there I had no way of getting back onstage. Thankfully, I use a cordless bass, so I was able to keep playing. The other guys kept looking around; they didn't know what the hell happened to me. But once the song was

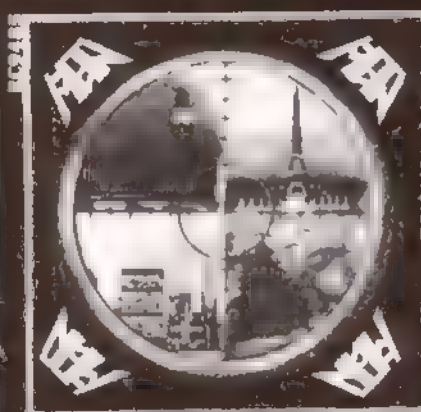
over, some of the guys in our crew came over and gave me a boost up. If it wasn't for them, I'd probably still be down there."

Despite such minor distractions, the White Lion legion can't wait until their next LP is released so they can hit the road again. And next time, they may headline their own show. Having played two-hour sets in clubs for years, the band is hardly intimidated by the concept of taking on a headliner's stage responsibilities.

"Hey, we think it would be a lot of fun," Tramp said. "We have two albums out now [Their first LP was released on an American independent label.] With one more, we'll certainly have enough material to headline. But we know that the next album has to be even better than *Pride*. We've been working on some new songs and they sound real good. Believe me, we'll be ready to headline when the time comes." □

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# Rock City Angels

*Memphis Blues-Rockers Unleash Double Dose Of Rock Energy.*

by Rob Andrews

**R**ock and roll has always been a medium designed for outcasts and misfits. So, please welcome to those ranks the Rock City Angels. Perhaps no band in recent history (including Motley Crue and Guns N' Roses) are quite as much pariahs as these musicians hailing from New Jersey, Arkansas and Ohio. Vocalist Bobby Durango, bassist Andy Panik, drummer Jackie D. Jukes and guitarist Mike Barnes and Doug Benx found their way to the streets of Memphis, Tennessee, just in time to catch onto that city's fascination with bands that are a little unconventional. Their path to landing a major label deal has been one of the wildest in rock history, but the group seem very happy to have made — and survived — the journey.

"We're all very different from each other and from anything you've seen before," Durango said. "We're not part of the L.A. scene and we don't want to be. We love the blues, and Memphis is the home of the blues. That sound gives us a different edge from any other band around."

Judging from the band's debut LP, *Young Man's Blues*, Rock City Angels have certainly hit upon something out of the ordinary. Lest anyone think they are simply recycling a bunch of old blues riffs, let it be said that this group may have come up with the most intriguing amalgam of musical styles in recent memory. Tracks like *Deep Inside My Heart*, *Hard To Hold* and *Mary* show influences ranging from the Sex Pistols to Muddy Waters — but Rock City Angels pull it off by adding their own hard rockin' style to the musical mix.

"We dedicated this album to people like Sid Vicious and Eddie Cochran," Durango said. "We wanted to take everything we've ever listened to and loved and find a way of getting it across in our music. Punk was still interesting, even after everyone else said it was dead. We kept listening and we brought some of that energy into the songs we wrote. But our tastes kept growing, too. Our goal has always been to walk our own path, to make our own music."

Durango and the rest of the Angels have been walking their own paths for a long time. Despite the fact that they're all in their early twenties, most of these guys have been creatures of the street for the better part of a decade. Durango, for example, grew up in Cleveland where he formed his first band, the Abusers. But, as is



Carol Friedman

**Rock City Angels: "We're very different from anything you've ever seen before."**

often the case, his musical aspirations didn't quite jive with what his parents thought were best for him. So at the tender age of 15, Bobby hit the road and landed in Hollywood. After a few years of bumming around, living a day-to-day existence, he headed to Florida. There he hooked up with boyhood chum Panik, who had moved to the Sunshine State a few months earlier. While making money working in local sex shops, the pair plotted their path to rock and roll conquest.

"We always knew what we wanted to do," Durango said. "It was just a question of getting the chance to do it. It wasn't easy finding people who looked at music the way we did."

For a while, the pair made do with a series of local musicians, until an L.A.-based indie label offered to bring Rock City Angels out to the coast. When the band's drummer and guitarist balked at the notion of heading west, Panik and Durango found themselves once again in need of new talent to fill those vacancies. While they

were searching for band members Durango fell on hard times in the fast lane — frequently using his rundown car as a home.

"It's been tough, but it's good to struggle a bit when you're young because it prepares you for anything that life can throw at you," Durango said. "I feel I've lived a full life already."

Rock City Angels' struggle didn't last long. The band's music soon reached the ears of a major label executive, who helped the band round out their lineup and sent them off to Memphis to work on *Young Man's Blues*. Within weeks of their arrival, the band knew they had found their new home and set up permanent residence in the Country Music Capital. Being a little out of the metal mainstream doesn't scare these guys; they view it as just another challenge to overcome.

"We just do things our own way," Durango said. "We have the point of view of kids on the street — which is what we are. We bring that attitude with us wherever we go." □

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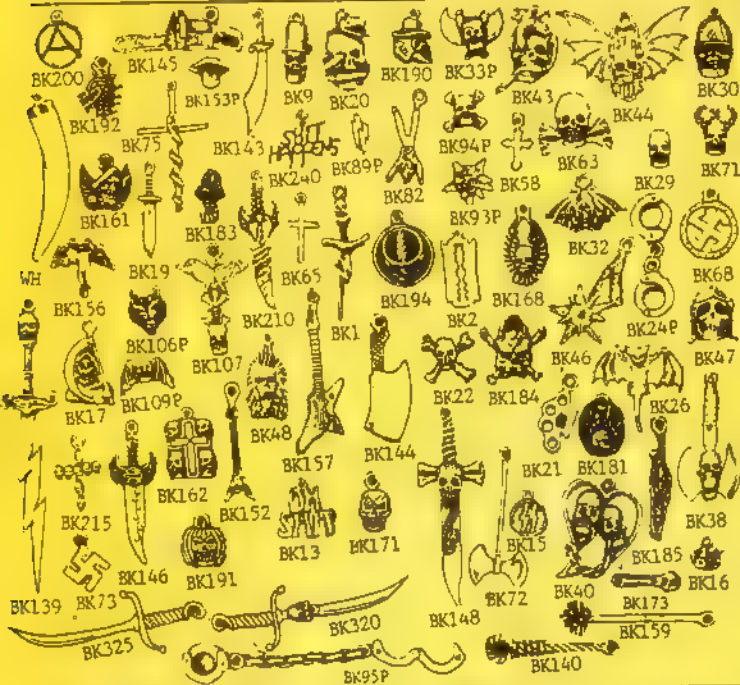
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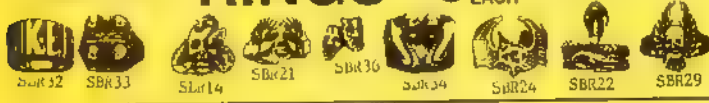
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by **Walt Kelly**

**D**epending on who you believe, Ozzy Osbourne is either on the verge of a nervous breakdown or the happiest he's been in the last decade. But when you're dealing with a complex personality like the Oz, it's hard to tell exactly what's going on. One moment he can be a charming, laughing rock and roll clown — the next, a scowling, complaining drunk. Despite some admitted problems currently occurring in the land of Oz, however, the man is, in fact, quite content with his current state of affairs.

"Things are never totally great; that would be too much to hope for," Ozzy said. "But I'm relatively happy with myself, and I'm very happy with the way things have gone with the band. All I can ever hope for is to be satisfied — for me that's enough. I'm not one of those people who's driven to be great. I want to make the best music I can, but an old fart like me knows that being happy is the most important thing."

It hasn't been easy for Ozzy to be happy in recent days. Back in September, just as the press buildup for his latest LP, *No Rest For The Wicked*, was reaching a fever pitch, Osbourne had to blow out a series of important interviews due to a hernia he had developed. In fact, his discomfort became so severe that he had to fly from Los Angeles home to London to see some specialists. (What's the matter Oz? American doctors not good enough for ya?) As if Ozzy's physical difficulties weren't enough, rumor has it that a month before the album's scheduled release last October, Osbourne's label decided they weren't totally satisfied with the disc. At the last minute, Osbourne had to return to the studio with producer Keith Olsen and his band — bassist Geezer Butler, guitarist Zakk Wylde and drummer Randy Castillo — to work on a few new tracks.

"When we're recording, I think everything sounds unbelievably good," he noted. "Then sometimes I'll go back and listen to the tape and say to myself, 'What the fuck happened?' It's like all the energy and excitement that I heard while I was standing in the studio is gone. Somehow the plug got pulled. It's not the band's fault; sometimes the producer just doesn't have the song mixed right. It's happened to me in the past. That's when I turn to old friends like Keith to help us out. He knows the excitement is on the tape and he goes and finds it."

Obviously, Olsen did a great job of "salvaging" the material on *No Rest For The Wicked*, because tracks like *Miracle Man* and *Fire In The Sky* kick like a mule with a serious attitude problem. With Wylde's killer riffs leading the way, Osbourne has created his heaviest album since his departure from Black Sabbath more than a decade ago. With a sound that can melt stereo speakers and lyrics that cut to the heart of a myriad of social ills, Ozzy's latest vinyl venture shows there's still plenty of life left in this 20-

# OZZY

## Animal Instinct

*Metal Madman Rocks Harder Than Ever On **No Rest For The Wicked***

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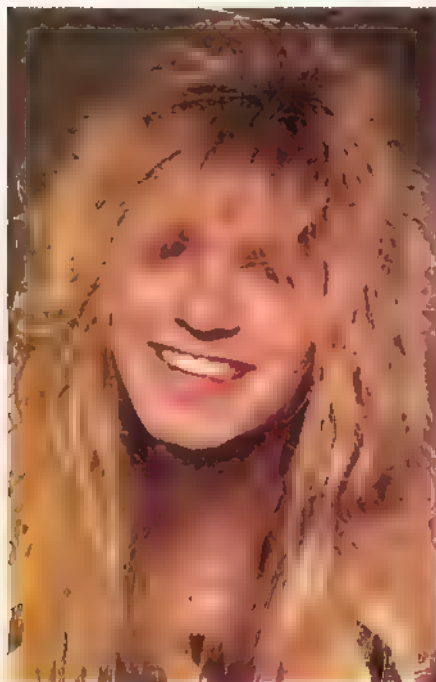


Mark Weiss

Ozzy Osbourne: "I've been sober for three months now — that's a record for me."

year metal veteran.

"I'm very proud of the album for a number of reasons, but mostly because of the songs," Ozzy said. "A number like *Miracle Man* means a great deal to me because not only is it fun to listen to, it also has a very interesting story to tell. It's about a Jimmy Swaggart-like character who thinks he's on earth to save humanity, while actually he possesses all of mankind's weaknesses. I've had so much trouble with church groups and religious fundamentalists over the years that this is my way of getting back at them. It's not a nasty song — it only speaks the truth. But today, with all that's going on, that's enough."



Neil Zlozower

Zakk Wylde: "I want to push Ozzy to rock heavier than ever."

With the album finally released and millions of copies flying off the shelf, Ozzy's attention has now turned to the road. It's been nearly three years since he last stepped under the spotlights in America, and during that time Ozzy has realized exactly how much he misses live performing. There was a time not that long ago when he seriously considered putting away his rock and roll shoes and retiring. At the time, his band was falling apart and record label headaches — as well as his desire to spend more time with his family — were forcing Osbourne to reassess his priorities. But with the discovery of Zakk Wylde — a 23-year-old New Jersey native — and the recording of *No Rest For The Wicked*, Ozzy's flagging spirits were given an enormous boost.

"I have considered giving up rock and roll many times," he said. "But the question I always end up asking myself is, 'What do I do now?' I don't want to just sit on my ass all day getting drunk. Whenever I hang around the house, my wife has me taking out the garbage and washing the diapers — hey, I'd much rather be on tour.

"Finding someone like Zakk is what this business is all about to me," he added. "One of my greatest pleasures has always been finding young talent and giving it a showcase. That was true with Randy [Rhoads], Jake [E. Lee] and Brad [Gillis]. I think Zakk is just as great as Randy was, and that's saying something very special. Performing with him, both in the studio and onstage, has been very exciting for me. He's so anxious to learn, and there's nothing I'd rather do than take a hungry young talent and teach him how to make an arena crowd go totally crazy."

As Osbourne's tour picks up momentum, there's no denying that the Oz/Zakk partnership

will drive more and more fans crazy from coast-to-coast. The tour is currently scheduled to continue through next summer, with stops in virtually every American market with enough electricity to power the band's massive show. Troubles or no troubles, it seems that Ozzy Osbourne is once again doing what he does best — playing rock and roll!

"I think I am at my happiest when I'm onstage," he stated. "When you're up there, nothing else matters. If you have a cold or if you just had an argument with your wife, you can forget it. All your thoughts and energy go into the show. To me, that's the magic of rock and roll." □

A colorful advertisement for GHS Boomers guitar strings. At the top, the word "BOOMERS" is written in large, spaced-out letters. Below it, the text "Bon Jovi &amp; Boomers" is written in a stylized, yellow font. The central image shows three members of the band Bon Jovi: Richie Sambora on the left playing a red electric guitar, Alec John Jones in the middle playing a pink electric guitar, and Richie Blackmore on the right playing a black electric guitar. They are all wearing their signature rock attire. At the bottom, there is a large banner that says "Unbeatable!" in a bold, yellow font. Below the banner, there is text that reads: "Bon Jovi — #1 on the charts — Richie, Jon and Alec, writing and playing music the kids love. GHS Boomers — #1 with Bon Jovi. Groundround strings of dynamite alloy consistently delivering the power and sustain they can count on." To the right of the banner, there are two images of GHS Boomers guitar string packages: one for "GHS BASS BOOMERS" and one for "GHS CHITARRA BOOMERS". At the bottom right, the "ghs strings" logo is displayed, along with the tagline "The String Specialist" and the manufacturer information: "Manufactured by G.H.S. Corporation, 2813 Wilber Ave., Battle Creek, MI 49915 USA".

Photo by Ross Martin



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Regarding the letter in your August, 1988 issue where Jon Bon Jovi was accused of not practicing what he preaches about staying away from drugs. The letter said he was wearing a necklace that said "Job", for JOB Rolling Papers. Get some fucking glasses, bitch. The necklace says "JON". Every poster has him wearing that necklace. I think you'd better make an optometrist appointment **REAL QUICK**.

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Dear Metallica,

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totally fuckin' jams! Everyone has improved — vocals! guitars! drums! I especially want to thank Jason Newsted for doing a great job! I love your new album — all of my friends have it! Kirk Hammett is the best guitarist! And I think it's true what someone said in a recent *Hit Parader*. "Metallica will conquer the world of heavy metal by the year 1990!"

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All you one-way-thinking so-called "metal fans" out there: Before you write another "I love AC/DC and everyone else sucks" letter, why don't you keep it to yourself and stop wasting space in our magazine! Metal is metal — from Poison to Venom! I am not going to dislike one of my friends because he likes King Diamond and I don't. Those letters sound like six-year-old kids telling each other, "My dad is better than your dad!" Give it up! Let's all rock together. And if you have nothing good to say, then don't say anything at all!!! Currently I am stationed overseas and would like to express my feelings on one subject. There are many metal fans here who would love to see a metal band come play for us in a USO show. I am no country music fan, but with all the country/western bands coming here, they must think we all love to pick and grin! I am overseas by no

choice of my own. It would be a welcome change if a metal band would come here to Okinawa and put on a show for us!!!

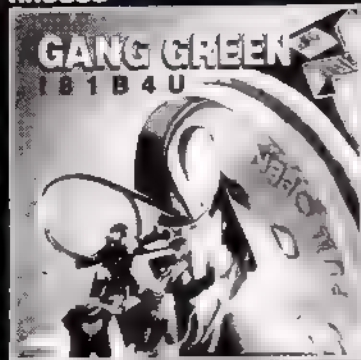
United We Stand  
Patrick R. Kramer

I want to start by saying that I love your magazine and I hope that every time Tipper Gore walks into a store, there is an issue staring her in the face. I am in the Army, Anti-Tank section, and I would love to use Tipper as a target the next time we live-fire our missiles. I can't believe this woman has nothing better to do than to go around trying to spread Communism; she is everything we are trained to kill. I don't think most people understand what a threat Mrs. Gore is to our freedom. Others will come after her, except with a little more power. Before you know it, the heaviest music you will be able to buy legally will be Stevie Wonder. Tipper, you're treading in deep water. Stop fucking with our freedom. I'm prepared to give my life for this country and it makes me sick that you're part of it. Why don't you go live in a Communist nation, so that the rest of us, who enjoy our freedom, don't have to listen to your shit!

Michael J. DeVito  
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Ody Fores

All you idiots who have been writing **Hit Parader** and criticizing Motley Crue — you're gonna have to accept the fact that Motley Crue rules! You don't see me writing in and criticizing other bands, just because I'm bored. And let me tell you, some of the bands you people say you love are pretty gay. Let me ask you a question, Have you ever read any articles on Motley Crue? Have you ever taken the time to listen to their music? Probably not. I think you should. If you did, you'd see just how awesome they are. Quit bitching just because you need a scapegoat.

Lauran Hillberg  
Stevensville, MI

I think it's great that Nikki Sixx is trying to overcome his drug problem. I want to thank **Hit Parader** for letting everyone know how hard he is trying. I'm a big fan of Nikki Sixx and praise him for his efforts. I know you can pull through this, Nikki. Good luck!

Mandy Crunkelton  
Victorville, CA

I am extremely pissed off at MTV. Ever since Guns N' Roses became popular, MTV has been claiming the responsibility for their success. It is true that they introduced G'N'R to the general population, but look how long it took for the band to get successful. **Appetite For Destruction** came out over a year ago, and the band just recently became popular. (I got the record when it first came out!) All MTV did was to get G'N'R ranked in the same class with such poseurs like Bon Jovi and Poison, where they don't belong. I feel that MTV should play all metal all the time. It took several months for Guns N' Roses to be played at all, but the same attention should be given to such bands as Judas Priest, Iron Maiden, L.A. Guns and so on.

Sincerely,

Not An MTV Fan

P.S. I loved it when Slash wore a Metallica shirt at the MTV Video Music Awards. Most of the people there probably never heard of them!

People always write in and say that you put too much Motley Crue, Poison and Cinderella in



Tim Syc 88

# METAL EXPRESS

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your magazine I can honestly say that you don't put enough. Those groups mean a lot to me and my best friend. We thought about killing ourselves so many times, but we stopped to listen to those groups and we couldn't pick up the razor blade. They made us stop and think. People always say bad things about those groups. But if it wasn't for them, me and my friend wouldn't be here.

Heavy Metal Lovers  
Somewhere In West MI

I don't feel comfortable leaving issues of Hit Parader lying around where my parents might see them. I think that if they saw some of your pictures — for example, the full-page photo of Steven Tyler on page 57 of the November '88 issue — they would be appalled. I mean, even I was embarrassed. I think you could have used a little discretion and good taste, I'm sure you have pictures of Aerosmith on file that would have been suitable. Another thing is the language that the bands sometimes use in their interviews. I realize that these guys are not saints — everyone's language gets rowdy at times. But throwing in the word "fuck" whenever they want is irresponsible. They should remember that the eyes of the younger generation are upon them. They should set a better example. Maybe if rock bands presented themselves as the intelligent, often articulate guys they are, parents wouldn't have such fits

when we listened to metal music. I don't want to have to hide my love for metal from my parents.

Karen Maynard  
Cedar City, UT

Gregg Guffria is the most underrated musician. He has a kickass new band and album, House Of Lords. I hope Gregg gets the recognition he deserves, because he sure as hell didn't get it when he was in Angel and Guffria.

Bill Hudson  
Grand Rapids, MI  
P.S. Your magazine rules and the PMRC sucks.

The radio station I listen to has a perverted D.J. named Jimmy Page. Some people think he is the same guy who used to be in Led Zeppelin. They think he left the band to be a D.J. Will you set the record straight?

Linda Jackson  
Cahokia, IL

Supposedly all female metal fans like only Bon Jovi and Motley Crue. Well, I am female and I like Megadeth, Anthrax and Overkill. However, the best band in metal today is Iron Maiden. I'm afraid there really is no contest. They have a style of their own, which is so unique it is impossible to imitate. Dave Murray

and Adrian Smith are the best and fastest guitar players anywhere. They perform so well together, they seem to have the same brain. Bruce Dickinson is the best vocalist in metal, you can understand everything he says. Nicko McBrain is the most creative drummer and Steve Harris plays bass like no one can. The lyrics are incredibly intelligent — no less than a genius could have written them. And everyone knows their live performances completely outdo all other bands' shows. One of the things I like best about Maiden is their lack of gimmicks. They're not jewelry-covered, lip-pursing mousse abusers. They are the five most normal looking guys in metal. I think Bruce Dickinson is the hottest looking thing ever to walk a stage, but I obviously don't like the band just for his looks. Iron Maiden has simply made the best, most original music ever.

Up The Irons  
BH Dickinson  
(Not a relative, just wishing!)  
Lakeland, FL

I am writing to let you know Hit Parader is the best metal magazine on the shelf. You have great interviews and color photos. However, you don't have much information on Kingdom Come, Hurricane, Britny Fox or Cinderella. These are great bands and deserve more recognition.

Kim Burt  
Remsen, NY

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# RATT

## Reaching For Greatness

L.A. Rockers Regain Lost Glory With **Reach For The Sky**.

by Don Mueller

The guitarists were lined up against one wall of Ratt's dressing room like weapons laid out for the attack. There were red ones, blue ones and white ones — all shapes and sizes, too. There were Gibsons, Fenders and Jacksons — a veritable guitar store on tour. But the two gents who own these instruments of musical destruction — Robbin Crosby and Warren DeMartini — weren't exactly showing off their wares. They were simply making sure that all their gear was ready for action that night.

"Neither of us take too many guitars on the road with us," Robbin said almost defensively. "You should see us in the studio. I must have about 15 or so down there, just in case they're needed. I've got some pretty valuable ones, but I don't take 'em on the road with me. I know I'd always be worried that one might get stolen. The ones I take on tour with us are real good guitars — my 'work' guitars. Most of them are Jacksons that have been customized for me a bit."

"I don't have as many guitars as Robbin," Warren quickly added. "I've got a couple of customized ones that are my main instruments. I'm not much of a collector, and I don't experiment that much either. Once I find a guitar I like, I tend to stick with it. When you're on the road as much as we are, you really need a guitar you can count on."

Both Crosby and DeMartini have been giving their six-stringed instruments quite a workout recently. Back on the tour trail for the first time in well over a year, the Rockin' Rodents have been making up for lost time putting in the road miles. If all goes according to plan, the Ratt pack — Crosby, DeMartini, vocalist Stephen Pearcy, drummer Bobby Blotzer and bassist Juan Croucier — will be on tour for the better

part of the next eight months, traveling the world in their neverending quest to bring Ratt 'n Roll to the masses.

"It's really great to be back on the road," Crosby said. "There was a good reason that we took so much time off between records and tours — we wanted to. But we're really glad to get back out here now. When your life revolves around the studio and the tour bus for years on end, as ours did, you can begin to get a bit of tunnel vision. You can begin to lose touch with reality, and that was beginning to happen to us. We wanted to take some time off to recharge our batteries, but once we did that we couldn't wait to get back on tour. This is really what we live for."

Ironically, Ratt's idea of getting away from the road is not just hanging around their palatial Los Angeles estates when they have some free time. For these guys, a true vacation means once again packing their well-worn bags and heading out for some fun in the sun. A favorite vacation spot for the Rattsters is Hawaii — an understandable choice. But one must wonder why these weary road warriors wouldn't just choose to relax at home when the opportunity arises.

"One of the reasons is that we didn't have homes when we finished the last tour," Crosby said. "We all do now, but back then most of us had given up the places we were living in because we were on the road all the time. What's the point of spending a lot of money on a nice place to live when you've got to shut it up whenever you go on tour for a year? That doesn't make sense."

"We enjoy warm, sunny places where we can stretch out and relax," he added. "A place like L.A. is great, but when you're around here, there's always something going on that takes you away from what you really want to do. The only way to really relax is just to get away from it all, and we're real good at that. Hawaii is a

special place for us. We all enjoy vacationing there, and we've done quite a bit of work on our music there as well. In fact, some of the songs on the new album were written in Hawaii."

The album in question, **Reach For The Sky**, represents a critical LP in Ratt's history. Although each of the group's four previous discs attained platinum sales status — and their latest is destined for a similar distinction — the Rodent Rockers lost some of the momentum that made **Out Of The Cellar** and **Invasion Of Your Privacy** so influential. They are aware that their lengthy absence from recording and touring was a major career gamble, but Crosby believes the old axiom "absence makes the heart grow fonder" was written with Ratt in mind.

"We can sense how happy the fans are to see us again," he said. "In each town we play, people come up to us and say, 'Hey, I've really missed you guys.' They know that a Ratt concert is the best party of the year, and most folks really like to party. I think they sense that our energy level is way up again, too. I'm not saying that we weren't totally into it last time we toured, but I think we burned ourselves out a little. This time, we wake up every day and start counting the hours until we can get back onstage."

"We're also real pleased by how the fans have reacted to the new songs," DeMartini added. "We've put about four of them into the new stage show, and they get as much of a reaction as **Round And Round** and some of our other well-known songs. That makes us feel real good. You never know how your new material will be accepted by the fans until you play 'em live. Sometimes certain markets react to new stuff better than others, but this time everyone everywhere seems to have really gotten into the new songs we've done. It's like everyone knows that Ratt is back, and they don't want us going anywhere for a long time to come." □

Ratt



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## Heavy metal HAPPENINGS

by Andy Secher

Don't be surprised if you see not one but *two* Motley Crue LPs in your local record stores before the year is over. Apparently, the boys have recorded 17 new songs, eight of which are slower, bluesier songs which Nikki Sixx calls "ballads." If everything goes according to plan, a few months after the band's new LP, now titled *Dr. Feelgood*, hits the stands, expect to see *Motley Crue: The Ballads*. "I think even headbangers need the chance to kick back a bit," Sixx said. "At least, they want to do that every once in a while."

.....

Stryper admit they weren't particularly thrilled when their most recent LP, *In God We Trust*, peaked before hitting the Top-30 of the sales charts. The religious rockers had assumed the record would sail into the Top-20 and stay there until they got their tour underway last October. But by that time, the disc had almost disappeared from sight. "We did miscalculate some things," drummer Robert Sweet said. "But the record has gone gold and we hope that it'll go platinum very soon. It has sold very well and we're quite satisfied — though we would have liked to see it do better."

Todd Kaplan



Stryper: Not happy over recent sales developments.

.....

Don Dokken, having broken ties with the band that bore his name, reportedly is almost finished with his first solo LP. *Word from L.A.* is that some of the cuts feature former Europe guitarist John Norum, whose own premiere solo outing was less than a commercial success. There's no word yet whether Don and John will form a permanent alliance, but sources close to the scene say that



if Norum's contractual obligations to Epic Records can be worked out, such a pairing is a distinct possibility

\*\*\*\*\*

While Don Dokken is busy putting his new band together, the other three ex-Dokken members find themselves in chaos. Originally bassist Jeff Pilson and guitarist George Lynch were going to form a new band together. Then when Lynch failed to contact Pilson for a period of two months, the bassist decided to start a band of his own. Now Lynch is scurrying around in an attempt to put his new group together

\*\*\*\*\*

There seems to be growing disharmony with Iron Maiden. While some of the band members want to take all of 1989 off from either recording or touring, other members want to go back into the studio later this year. The surprisingly poor response given the band's most recent LP, **Seventh Son Of A Seventh Son** (as well as that LP's accompanying tour) may be the reason behind the group's split response. "We will have to wait and see exactly what we'll be doing," vocalist Bruce Dickinson said. "I know I prefer to take a bit of time off and pursue some other interests."

\*\*\*\*\*

Metallica reportedly broke every known record for merchandising during the first two months of their...**And Justice For All** tour. Their

T-shirts, tour books and other band-related items are jumping off the concession stands faster than they can be laid out. Supposedly, the band is averaging over \$10 in sales to every fan in attendance, breaking the record of \$9 held by Bon Jovi. "That's really cool," drummer Lars Ulrich said. "It's nice to know our fans like our T-shirts."

\*\*\*\*\*

Aerosmith have returned up to Little Mountain studios in Vancouver, Canada, to work on their followup to the multi-platinum **Permanent Vacation**. "We're gonna work the exact same way we did last time," vocalist Steven Tyler said. "We're gonna go in there and stay until we've got everything just the way we want it. Last time I ended up sleeping under the

Aaron Rapoport



Iron Maiden: Internal conflict?

piano on some nights, and I'll do it again if I have to"

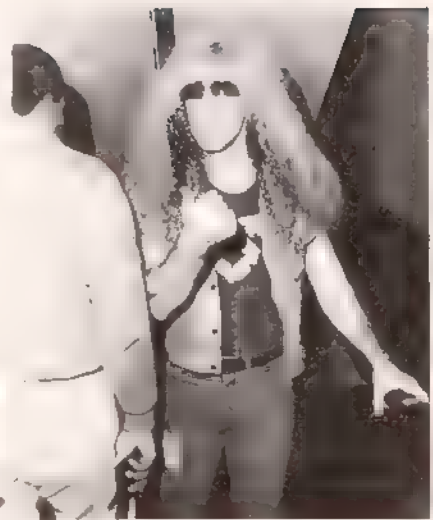
\*\*\*\*\*

Here's a strange one for ya. Apparently, guitar great Yngwie Malmsteen gave serious consideration to joining Ronnie James Dio's band a few months ago. The Swedish axe-meister has long admired Dio's leather lungs and would have jumped at the chance to work with RJD on a permanent basis. But supposedly Dio himself, who certainly has had his fill of egomaniacal guitar heroes during his 20-year career, nixed

the idea — though Malmsteen may make a special appearance on a track or two on Dio's next album

\*\*\*\*\*

It now seems certain that former Twisted Sister vocalist Dee Snider and ex-Ozzy Osbourne guitarist Bernie Torme will be combining forces. Though the two have been hanging out and recording together during the past few months, it wasn't until recently that they officially decided to form a band. "Yeah, it'll be pretty cool having



Steve Granitz

Dee Snider: New band in the works.

a guitarist and songwriter like Bernie in the band," Snider said. "We're gonna rock hard and heavy, that's for sure."

\*\*\*\*\*

Def Leppard may be taking a well-deserved sabbatical at the moment, but don't expect it to last too long. "Four weeks, that's all we need to get our batteries recharged," bassist Rick Savage said. "After that, it's right back into the studio for us. We don't want to waste any more time than that. We're feeling great at the moment, and we don't want to run the risk of taking anywhere near as long as we did before our last record. We'd rather have the album come out too early than have everyone wait four years for us."

\*\*\*\*\*

Cinderella are a bit confused over their treatment on the road this time around. When they were somewhat unceremoniously asked to leave Judas Priest's national tour in favor of Slayer, the Cinderellas hooked up almost immediately with AC/DC. But the Thunder From Down Under only had a few weeks more of their tour to go — and they decided to cancel several of those shows. So Cinderella booked some gigs headlining in smaller halls, giving them a taste of what it's like to top the bill — something that will certainly come in handy in the years to come

\*\*\*\*\*

Judas Priest are still reeling over a recent court decision that forced the British Bashers to turn over the master tape to their album **Stained Class**. Evidently, two teenagers attempted to kill themselves while listening to the album a few years ago (one succeeded), and the boys' parents said that "demonic influences" in the music caused their sons' actions. The courts now want to test the master tape to see if there are indeed "hidden messages" on the album □

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# POISON

## Speaking Out!

*"Fab Four" Reveal Their Secrets In Their Own Words.*

It's hard not to love the guys in Poison. They're funny, they're wacky, they're cute — and they know it! With guitarist C.C. DeVille's streetwise savvy, drummer Rikki Rockett's off-the-wall antics, vocalist Bret Michaels' fast-talking hysterics and bassist Bobby Dall's lascivious leer, Poison seem to have all the bases covered when it comes to fan appeal. Add to that the fact that they write some of the most infectious tunes in hard rock and you've got a combination that's hard to beat. In the interests of free speech — and a little harmless fun — we decided to let the boys in the band speak out on whatever happened to cross their somewhat demented minds. This is what we got.

People always wonder why we don't say bad things about other bands, especially since some of them say bad things about us. Well, that's just not our style. We're in this business to have fun and to make sure the fans have a good time. What's the point of ragging on some other band? Does it make us look any better to the fans? Does it make our music better? We don't think so. People can say whatever kind of shit they want about us, but as long as there are fans who love us, we're happy.

— BRET MICHAELS

To us, the most important thing is the song. It doesn't matter how much you spend on production and how many times you track the guitars, if a song doesn't sound great when you play it for your girlfriend on an acoustic guitar, then it's just not a good song. We're a simple kind of band that depend on just a guitar, a bass and some drums, so the song's gotta be there. We're not gonna hide any songwriting deficiencies we might have with studio tricks — that's not what this band is about.

— C.C. DeVILLE

Someday, after we become rich and famous, maybe we'll hire somebody to teach us to apply our makeup properly. We just use it because we think it's fun and because it makes people notice us. I think we look pretty good whether we're wearing makeup or not, but it's all part of being a little bit different, a little bit theatrical. We probably could go onstage and stand around in jeans and T-shirts and still sound and look pretty good, but it wouldn't be as much fun for us or for the fans.

— RIKKI ROCKETT

We're gonna make a porno movie one day with the chicks we bring onto our tour bus. Rikki and Bret will star in it, and C.C. and I will direct. Maybe we'll make it part of our next home video collection. We figure we might as well put some stuff in there that MTV will never put on the air.

— BOBBY DALL



Bret Michaels: "We're in this business to have fun."



Poison (l. to r.): C.C. DeVille, Bret Michaels, Rikki Rockett, Bobby Dall.

We probably could have gotten away with just rewriting the first album this time around. People probably would have accepted that and said that the songs were pretty good. But we really worked our asses off trying to come up with some new ideas — and we did it. The most exciting part of being in this band for me is seeing how we've grown as musicians. We like keeping things fresh and exciting, and the only way to do that is by making it an adventure. You've got to keep everything moving along or you'll be forgotten pretty quickly.

— BRET MICHAELS

Living on a tour bus is kind of an art. You've got to know when to back off and take it easy, otherwise everyone'll end up at each other's throats. We've had some rough spells on the road, but because we're such good friends, we've overcome the tough times fairly easily. The bus is a really small area for four people to live — it's smaller than the smallest apartment you'll find. If you're not careful, the bus can be a

band's downfall

— RIKKI ROCKETT

We always stick by one another. On the last tour, there was an incident where some guys jumped on Rikki's back at a party. They just didn't like the way he looked or the way he was dressed, and they thought he'd be an easy target. But as soon as one of 'em jumped on Rikki, I hit the other one right in the jaw. Since I was wearing my rings, I really did some damage. We're not fighters in this band, but if we're provoked, we'll always stand up for one another.

— BRET MICHAELS

I grew up in Brooklyn, and I can tell you it's a lot different from living in L.A. The weather's beautiful in L.A. and so are the women. But the people are much colder. In Brooklyn, you knew all your neighbors and there was always a real feeling of community. I haven't even met my neighbors in L.A. and I've lived in the same place

for four years. I'm not saying that one place is better than the other; I'm just saying they're very different.

— C.C. DeVILLE

I knew I had made it in this business when the guys in Motley Crue let me join their motorcycle gang after our first tour. I met them down in Landover, Maryland, and they took me to this strip club. After all the girls had finished, Nikki and Tommy made me get up on a table and take my clothes off. Then they bit me — it was all part of the initiation ceremony.

— BRET MICHAELS

I think we're the first ones to admit that we're not the best musicians in the world, but we play what's right for our sound. I don't think there's a place in our music for a twenty-minute drum or guitar solo. I know my goal has always been to play drums in a way that works best for each song — that's what I do.

— RIKKI ROCKETT

# MEGADETH

## Fire And Ice

### Mustaine's Men Overcome Internal Problems To Unleash Latest LP.

by Abbie Kears

This past year has probably been one of the most productive for Megadeth, and you don't have to be their bookkeeper to see that. Not only have they done well financially, but their status and acceptance in the rock community has grown. Even the recent firing of guitarist Jeff Young couldn't ruin the group's upbeat attitude.

They started off last year on a good foot by opening for Dio, then went on their own headlining tour of the States and Europe in support of *So Far, So Good... So What*. Last June, the band had their mugs plastered all over the "big screen" in the movie *The Decline Of Western Civilization Part Two: The Metal Years*, which showcased them as one of the few metal groups who actually care about their integrity. That summer, they also opened up for Iron Maiden, later going on to do a week's worth of sold-out shows in Japan. The pinnacle of the year was when they took part in the prestigious Monsters Of Rock festival at Castle Donnington in England in front of 107,000 fans.

Dave Ellefson was thoroughly excited about the Donnington gig. "It was a great way to end the year," he exclaimed. "I mean, I loved Kiss when I was twelve years old, so it was cool to be playing on the same bill with them."

Dave Mustaine agreed. "It was quite thrilling! I don't know if we will ever play at a place that large again, but we do have some terrific memories to take with us."

Ellefson recalled, "We've done a couple of outdoor shows, like in Phoenix and up in Alpine Valley in Wisconsin, but we really never have done a whole lot of outdoor shows. Playing a big outdoor festival like Donnington was fucking great!!"

With all their performances overseas, touring has become an educational experience for the group. "Traveling around and going to all these different places, you see how each city varies," Mustaine noted. "You learn so much from the people that live there — the way they dress, what kind of cars they're driving, the way they act, the way they talk. I've encountered so many different ways to say talking — it's like tawkin', tackin', takrn', tuckin'," Mustaine grinned, mimicking each accent with a different facial

expression.

"Japan is my favorite country in the world," Mustaine added. "Ahh, it's beautiful! The country is great, the cities are clean; they have no drug problems there; everybody has money. Do you know that they don't fire you there, they just demote you. One day you can be like vice president and the next day you can be washing dishes!"

The band's extensive touring has also helped them to become a family. No longer is Mustaine the group's dictator — everyone contributes to Megadeth these days.

"I noticed how much better we were as a band as soon as a couple of weeks into the Dio tour," Ellefson noted. "It's one thing to play the songs, but once you actually get onstage and start performing it, you start to get a lot better. So after being on the road for ten months playing all the time, you really jell as a band. It's a great feeling to be part of something like that."

Mustaine added, "We're a lot happier. We have our ups and downs just like any family would, but now we are like a real band."

Right now, Megadeth are back home working on their next album. Despite the fact that Mustaine is affectionately labeled "The General", the other guys in the band do have a say in the project. "This year everybody's writing, it's a good collaboration," said Ellefson. "I think it's going to be cool to have everybody's input, because now Megadeth is a real band, just like Dave and I wanted it to be."

Many people say that along with change comes progress, which holds true for Megadeth on the upcoming record. "We are going to be getting a better producer and we just got a new manager [McGhee Entertainment, who also handle Bon Jovi and Motley Crue], so things are definitely looking up for us!" boasted Mustaine. In the past, fans have complained that Megadeth's records were too short, but Mustaine plans to change that. "It's going to be a longer album this time, because we're gearing it for a CD," he said. "Before, we were gearing it towards an LP."

With all of this talk about change, does this mean that Megadeth are going to "sell out" for more commercial acceptance? "I really don't see

any drastic change between our past three records, judging from the new material, there is no drastic change ahead of us either," Ellefson stated. "The people that bought *Killing Is My Business...* and loved that are going to buy our new record and love it too, because the songs on our new record will have similar heaviness and aggressiveness."

Ellefson also talked about the band's growing popularity. "With *Peace Sells...*, we got our foot in the door and people started to find out who we were. *So Far...* was an expansion on that, and we built a following all around the world. The fourth album to me is like a 'make it or break it' album — you know, the album that either catapults you into a whole other league or keeps you stuck where you are."

The guys admit that their followers are pretty outspoken about voicing their likes and dislikes to the band, so if the next album doesn't make it, they'll know. Mustaine has had just about everything thrown at him from roses to flying gobs of spit. "Yeah, it's either 'you're God' or 'fuck you', but I can take it," Mustaine noted, changing his voice into a high-pitched, childlike whine, to add, "sticks and stones may break my bones, but names will never harm me!!!"

Actually, you have to give Mustaine a lot of credit for his strength in dealing with the press. By now he has been called just about every name in the book ranging from "temperamental genius" to "arrogant asshole." "I admit when I get onstage I become 'Dave Mustaine,'" he confessed. "But when I'm offstage, I'm just Dave chillin' out, having fun and stuff!"

Now that the guys are off the road, they probably lead a more normal life than you would think. Ellefson admitted, "I even get up fairly early when I'm at home. I usually get up around eight or nine o'clock, and I take on a lot of the business stuff with the band."

On the other hand, Mustaine isn't always up in time to catch the latest rerun of *The Brady Bunch*. In fact, he says that his daily routine usually goes: "Sleep all day, get yelled at by my friends, then go back to sleep!"

Between their successes of the past year and the buzz about their new record, one day Megadeth may soon become a household name. It kind of makes you wonder if Mustaine's parents are finally proud of their little boy. "Well, I think my Mom is proud of me," he said. "But, of course, my mother is a Jehovah's Witness, so she's not quite into what I'm doing, my appearance or the name of the band. She's quick to jump and say that we are into drugs, wild sex and satanic orgies. I just tell her, 'Mom, that's not right!!' I mean, I have a girlfriend and probably the worst thing I do is drink. You have to watch yourself, and with me trying to sing, I can't be partying all the time. A lot of people in this business don't care. You know, they'll go out there inebriated and make fools of themselves," he added, "but I think you're only as good as your last show." □



Dave Mustaine





Ross Malfin

Another thing for the guys to hang on their wall.

# HANGIN' OUT WITH DEF LEPPARD



Ross Malfin

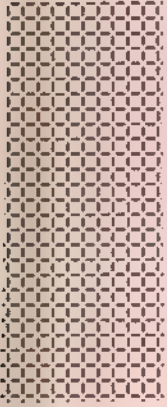
Rick knows a drummer's work is never done.



Ross Malfin

Steve and Phil don't have the good sense to get in and out of the rain!

Joe Elliott



**R**ock history has shown that major bands often are forced to endure their share of problems. Along the way, members break away and form splinter groups that rival, and sometimes even surpass, their forebears. Take Van Halen, for example. David Lee Roth left a few years ago and his solo career soared. Ozzy Osbourne left Black Sabbath and launched a stellar career of his own. Osbourne, in fact, is a prime example of someone who's spawned a spate of competitors. His musical springboard brought several talented young musicians worldwide recognition. Subsequently many of them left his band, for reasons ranging from a desire for their own spotlight to musical or personal dissatisfaction with their role in his mega group. Brad Gillis returned to his prior outfit, Night Ranger, Tommy Aldridge and Rudy Sarzo joined Whitesnake. Phil Soussan joined Dio, and it is rumored that even the late, great guitarist Randy Rhoads entertained the thought of spreading his musical wings elsewhere. It is not our intent to Ozzy-bash here, merely to point out the plethora of talent that's come through the Osbourne revolving door.

him to be like, well, you're Ray's friend.. ' I want him to really like your drumming." Eric said, "I understand that. If I'm the best, I'll get in." So he kept coming back to jam with us and Jake finally said, "You're in." Eric was with us when we went through a whole bunch of bass players. Then Jake called Greg and he finally came down a few times, but me and Eric weren't sure about him. We gave him a hard time at first.

**HP:** Why?

**RG:** I don't know. At first, it took us a while to get used to Greg's playing. But when he went into the studio with us, he blew me away. I was like, "Whoah! This kid is hot!"

**Greg Chaisson:** I almost didn't come to the auditions. I had met Jake a while before when I went to Scotland to audition for Ozzy. Jake liked the way I played then and wanted me to join the band, but Ozzy didn't like the way I looked. He didn't think I was cute enough. (Phil Soussan got the gig instead). He wanted a pretty boy and I don't pretend to be cute. But Jake and I hit it off, and he said that if he ever left Ozzy I would be in his band.

# BADLANDS Playing To Win

*Rock's Latest Supergroup Unveil Their Plans For Success.*

The latest man of vision to emerge from the Osbourne fold is axemaster Jake E. Lee. When he left Ozzy's band a few years ago, he knew exactly what he was looking for — a blues-based rock outfit comprised of talented musicians who would share the spotlight equally. After more than a year of searching, he's finally found what he was seeking in Badlands. With charismatic vocalist Ray Gillen, nimble-fingered bassist Greg Chaisson, and powerpunching drummer Eric Singer, Jake has forged a band of hungry, hard-edged talent. (Ironically, both Eric and Ray earned their musician's stripes in Ozzy old homeground, Black Sabbath.)

We recently caught up with the band as they were putting the finishing touches on their debut album, due for release next month. Here's what they had to say.

**Hit Parader:** You all played in different bands prior to the formation of Badlands. How exactly did the four of you find each other?

**Eric Singer:** I played in Lita Ford's band for a year, with Gary Moore for three months and with Black Sabbath for years — when Ray [Gillen] was in the band. I wasn't happy in Sabbath, so I left and joined Gary Moore, but Ray and I still stayed friends. When we played New York, he approached me about working with him. He was playing with John Sykes then, but I didn't want to be a hired hand. I finished the Gary Moore tour, came back to L.A. and ran into Jake at a party. I knew he was looking for a singer, so I asked him if he'd found one yet...

**Jake E. Lee:** ...and Ray got hold of my number somehow. I had offers from other people — Whitesnake, UFO, Dee Snider from Twisted Sister. Anyway, Ray kept leaving messages on my answering machine — I'm notorious for never answering my calls. He left about five or six messages saying how we should get together and jam and see if everything worked, but I never called him back. Then, finally, his mother called. She left a message on my machine about what a nice boy Ray is, how he doesn't do any drugs and he's a real sweetheart. She said, "You two would get along so well. I know it, I can feel it in my heart." It was long — about a 15-minute message. I decided I better call him or his mother would start bugging me about it. So I called him back, he flew out to L.A. we jammed and we used Eric on the drums, since they were friends. We had another bass player at the time and it sounded good, so me and Ray decided to work together.

**Ray Gillen:** It was a weird situation. I love Eric like a brother, so when I first decided to tell Jake about him, I said to Eric, "Look, I'm gonna give Jake your name, we're gonna jam and I want Jake to like you. I don't want

He wanted someone with the same musical influences as his and I have a real bluesy approach. When I came back to the States he called me every now and then. But when he was auditioning bass players, he wanted me to audition like everyone else. I had assumed the gig was mine, so I told him, "After you audition everybody else, if you still can't find anyone, then I'll come down." He wanted someone who would provide contrast within the band — someone aggressive onstage who was a good bass player. He was looking for someone who could handle themselves in any situation. I'm into playing real melodically and aggressively and creepy. I'm a real bluesy player. Anyway, I came down and wound up beating out 45 other guys.

**HP:** That bluesy approach you spoke of seems to be the common denominator among the four of you.

**RG:** Well, right from the first time we jammed, Jake was playing funky blues. That's what I love to do. I love Janis Joplin, Bad Company — have a high range and can hit all the notes, but this is the first band where I can sing the blues. Jake's got lots of soul in his playing. We really jam.

**JEL:** It's funny, but the songs on the album are really old songs — they're songs I wrote when I was in Rough Cutt or while I was with Ozzy that he didn't use, like *Seasons*. I wrote that for *Bark At The Moon* and he couldn't come up with any lyrics for it. I brought it up again with *Ultimate Sin*, and he still couldn't think of anything to sing over it. I thought it was a waste of a good riff. So some of that stuff I gave to Ray and he started coming up with things. But the bulk of this album was written with the four of us together. There are some songs that we'll probably catch a bit of flak for, like *The Devil's Stamp*. It's a song about a guy who meets the devil and he's tempted by him. The way the music and everything is, and the way Ray phrases it, it really is enticing and a lot of people are gonna think that's what the whole song is about. It's saying "no" to the devil, but the rest of the song is about the devil enticing him and people probably won't bother listening to the last line.

**ES:** Our music isn't singles, hit-type music. It's very dynamic and intense, so it's definitely geared for a concert audience. Live, we'll be very raw and real — not masked by a bunch of theatrics and glitter and that type of thing.

**RG:** I'm just real happy that we're doing what we're doing. I mean, God forbid the album does mediocre or, it doesn't do well, we'd still be happy as a band. We'd still be writing and playing this stuff, because this is what we love to do. □

Badlands



**T**hat old country crooner Willie Nelson once had a hit called *On The Road Again*. That could easily be the theme song for Bon Jovi, as they once again hit the tour trail for a scheduled year-long road romp supporting their latest LP, *New Jersey*. For vocalist Jon Bon Jovi, guitarist Richie Sambora, bassist Alec John Such, drummer Tico Torres and keyboardist Dave Bryan, the year ahead may well be one of the most successful periods any band has ever enjoyed. Multi-date engagements have been scheduled in virtually every major American city, and first-time ventures into smaller markets assure everyone the chance to see the Bon Jovi boys in action. We hooked up with the band recently, as they prepared to begin their tour, to discuss life on the road, the success of *New Jersey* and the usual variety of rock and roll gossip.

**Hit Parader:** After not touring for a year, how does it feel to be getting back on the road?

**Jon Bon Jovi:** It's really exciting. We've already been through Europe, the Orient and Australia, and things went really well. I think the fans are even more excited to see us this time than last, and we're more excited to see them too. It's been a long time since we've been on the road, and we've really missed it.

**Alec John Such:** If we could, I think we'd play every night of the year. We're the kind of band that just hates not being able to play. That's why a schedule that has us on the road for the next 300 days doesn't intimidate us for a second. We'd like to stay out even longer than that.

**JBJ:** We really have a great time when we tour — we're like a big family. We draw really close together and we become a team in every sense of the word. If one of us has a problem, then we all have it. If one of us has something great happen to him, then we all experience that excitement. That's what being on the road is all about to us.

**HP:** This is the first tour you're beginning as headliners. How does it change your attitude, knowing you're the guys in charge?

**Richie Sambora:** We played most of our last tour as headliners, so it's not like we're doing something totally new. It's true that this is the first tour we've *begun* as headliners, but we're real excited about that opportunity. We've put a lot of time and effort into making the stage production and sound system as good as can be, and we think that'll make for a great show.

**JBJ:** We like knowing that the people in the arena have paid to see us. And the thought of being

## *New Jersey Soars To The Top As Jon Jovi & The Boys Begin U.S. Tour.*



Neil Zlozower

able to play more than one night in some markets is really great. It means we don't have to travel every day. We can stay over, enjoy a little more free time and maybe get to meet a few more fans.

**HP:** But you traveled last time by private jet. That doesn't seem too difficult a lifestyle.

**JBJ:** Believe me, that's the only way we could have stayed on the road for as long as we did. We paid our dues on tour buses, believe me. We did that for five or six years, and if I never see the inside of a tour bus again, that's fine with me. They're a lot of fun for a while, but after a few months those buses can start to smell kind of strange. The jet was great because it allowed us to travel on our own schedule and actually sleep in hotels instead of on the bus. That made a big

difference.

**HP:** You seem to be handling the pressure of following up *Slippery When Wet* very well. Did you ever get nervous?

**JBJ:** To be honest, we were scared to death before we went into the studio to record *New Jersey*. After the kind of success that *Slippery When Wet* had, we knew what people would be expecting from us. So sure, there was pressure. But the way we try to avoid pressure is by playing our songs for anyone who'd listen — friends, the road crew, other musicians. We did that before we even went into the studio last summer. So by the time we finally got together with our producer, Bruce Fairbairn, to record, we knew we had the best songs we could write — at least, the best we could come up with

without taking four years to write 'em. We'd had such a great time because of *Slippery When Wet's* success, that we all wanted to do it again.

**RS:** There was pressure, but I think we all felt pretty confident we could write songs that would be really good. I don't think any of us felt that all-of-a-sudden we'd wake up one morning and not be able to write anymore. We all believed that if we put as much effort into this album as we put into the last one, we'd end up with a record that was every bit as good.

**HP:** But you seem to still be unsure of yourselves when it comes to songwriting. Why do you always invite kids to help select the tracks that make it onto the record?

**JBJ:** For those who don't know, we did that with *Slippery* when we



Richie Sambora





played some of the songs for a bunch of kids back in Jersey. This time in Vancouver — where we recorded the new album — we brought in 50 kids and played 'em everything we had recorded. We thought we knew what songs were the best, but just like last time, a lot of what the kids liked surprised us. So having the kids come in and listen to the songs has been really helpful to us. We also had a friend of ours' kid take a tape of the new stuff to summer camp. The response that *Born To Be My Baby* and *Bad Medicine* kept getting told us that those songs had to be on the album. In fact, that response helped us decide to make *Bad Medicine* the first single.

**AJS:** Sometimes you can get too close to the songs. When you're trying to appeal to kids with your music, it's helpful to have people who are part of that audience give an unbiased opinion of what you're doing.

**JBJ:** I hear now that some other bands have started doing the same thing, playing their new stuff for kids. That makes so much sense because, after all, the kids are the ones who are going to buy the album.

**HP:** Video has played a big role in the band's career. What was the idea behind the *Bad Medicine* video?

**RS:** The idea was to give the kids video cameras and see what they'd come up with. It's the same attitude as having them listen to the songs and help us select them. We figured the kids would shoot what they wanted to see. What we ended up with was a lot of tape, most of which was pretty wild. But with the help of some good editors, we strung all that stuff together and ended up with a pretty entertaining clip. It is a little different, that's for sure.

**JBJ:** I've always said that we're musicians, not actors, and that clip proves it. We don't want to always have this state-of-the-art look — that's not rock and roll! To us, rock and roll is about having fun, and this clip was something that sounded like it would be fun to do



Mark Weiss

We were all real happy with the way it came out.

**HP:** The only criticism that's been levelled at the new LP is that the songs tend to avoid serious subject matter. Does that type of comment bother you?

**JBJ:** Hey, I've always believed that rock and roll is fun, that it's supposed to be entertainment. I

don't think the fans want me to write about the president or some problem the world is having. The fans have enough problems to face — we're here to provide the antidote to those problems. When we write about problems, it's the kind every kid has growing up — that's what we can relate to. Every kid has problems with love or friends or their family. Those can be

pretty serious subjects too.

**RS:** The whole concept behind *New Jersey* — if the album has a concept — is that we aren't rock stars who have all the answers to life. We're just regular guys who happen to be musicians. We play music from the heart, and the kids seem to like that. Doing that makes us happy, and it makes them happy. That's all that matters. □

**HIT PARADER**  
Guns N' Roses'  
Axl Rose







Metallica (left to right): Kirk Hammett, Jason Newsted, James Hetfield, Lars Ulrich.

# METALLICA

## Rockin' Rebels

Master Blasters Emerge As Metal's Top Act With  
...And Justice For All

by Rob Andrews

It's hard to determine exactly when Metallica transcended being a highly respected but commercially marginal "opening act" to become the single most influential, talked-about and admired band in the metal world. That startling transformation occurred somewhere between the time their last LP, *Master Of Puppets*, was released and their latest vinyl venture, *...And Justice For All*, hit the stands. Maybe it happened when they played over 100 arenas gigs as "special guests" on Ozzy Osbourne's 1986 tour. Perhaps that magical moment came when the national press discovered there was more to the band than louder-than-hell riffs and bloodcurdling lyrics. Or maybe it was when the band underwent a sudden forced maturation after the tragic death of bassist Cliff Burton in September, 1986.

Whenever Metallica's appeal blossomed, one thing is certain — as we begin 1989, drummer Lars Ulrich, bassist Jason Newsted, guitarist Kirk Hammett and vocalist/guitarist James

Hetfield are now in a position even *they* never dreamed of — atop the charts, riding a wave of popularity. Their first headlining world tour has proven to be the most successful road jaunt of the year, packing arenas nightly and creating more Metallica "converts" with each performance. The band have also emerged as the unquestioned kings of merchandising, with their T-shirt sales ranking second only to Guns N' Roses'. For a band that doesn't enjoy the benefits of MTV exposure and hardly ever gets radio airplay, such success is not only unique, it's downright mindboggling.

"We're still getting used to all of this," Ulrich said with obvious glee. "If you can't get excited over headlining your own arena tour and having people say they really like your album, what can get you excited about? We never listen to all the people who tell us how big we've become. They tell us how well the tour's doing or how many T-shirts we've sold and all we can say is that it's really cool. We just can't let all that

stuff go to our heads. We can't let any of it affect the way we do things. That's the thing that I think makes Metallica special — we're all real honest with ourselves. We know if we've done something good, and we know when we've done something that sucks, so when we say that we're excited — and a little amazed — by what's been happening to us, you know it's the truth."

What is it exactly that has made Metallica instant heroes to their legion of fans? In this era of Bon Jovi and Poison, there are certainly better-looking bands in the rock world. And there's no denying that the subjects the band explores in their songs — including the injustices of the legal system and the horrors of war — aren't quite conventional pop fare. There are even a number of bands that play with more skill and finesse than the Metallica men. Despite these apparent "deficiencies", the boys in the band present themselves and their music with total conviction and lack of

hype — and that is perhaps the key to their success.

"We certainly came along with an attitude that was different from most of the bands on the scene at the time," Ulrich said. "We really didn't give a shit about MTV or radio or even the big decision makers at the record labels. We didn't start this band with the idea of being rich and famous. In fact, that was probably the last thing on our minds — and it still is! We didn't care what the guys in the big offices at our record label were saying or thinking. The only opinions we cared about were the ones the fans were giving us. If they said the music was shit, then it was. If they liked it, then it was cool."

"I think the kids sense that we're just like them," he added. "We're not up there in fancy clothes and lots of makeup, trying to look different. There are probably a thousand kids at every show we play who look a lot more like rock stars than we do. But the way we look and the way we act is Metallica — there's no bullshit with us. Hopefully we've shown a lot of people — including the guys who run the record companies and program the radio stations — that you can be a little out of the mainstream and still be successful. If that's the biggest thing we ever accomplish, then we'll have accomplished something important."

Metallica's recent success has certainly opened the eyes of those who may have doubted the band's intentions. It doesn't take a genius to figure that with *...And Justice For All* having sold more than two million copies and the band's tour reaching over a million fans, there's a huge audience who believe in the full-throttle intensity of Metallica. To put it simply, in five years Metallica have become more than a mere rock and roll band. Whether they want to admit it or not, they've become a symbol of heavy metal finally standing up to be counted among the most popular musical forms in the world, on both an artistic and a commercial level.

"We never set out to kick down the doors," Lars said. "People have been telling us for years that we've really opened the doors for metal to be taken seriously and that we've made it possible for a lot of other bands to get some recognition. If that's true, that's great, but it's not something we're about to take credit for. If we did do that, I've got to admit that it was totally unintentional. It's nice that people look at us that way, and it's nice that we're getting a lot of respect, but those aren't things we ever wanted or needed. Yeah, I felt that a lot of bigger bands looked at us as something of a joke in the past. But our tour with Ozzy a few years back started to change that, and the Monsters Of Rock tour last summer really helped in that regard. But I don't want us to look at ourselves as some sort of ambassadors of heavy metal or anything like that. We're just Metallica, and hopefully that's good enough for everybody." □

Todd Kaplan



James Hetfield: His development as a frontman keyed Metallica's rise to stardom.

A few issues ago, when *Hit Parader* ran its first feature on Vixen, we began that article by implying that women shouldn't be playing heavy metal. Yes, we admit it, we are sexist pigs who believe that all women should be kept barefoot and pregnant with just enough length on their rope to allow them to fetch you a beer during Monday Night Football. But the more we thought about it, and the more we listened to Vixen's self-titled debut LP, we began to realize that there may indeed be a place for women in heavy metal — and we don't mean in the back of the tour bus serving the wanton need of some male rock god. In fact, vocalist Janet Gardner, guitarist Jan Kuehnemund, drummer Roxy Petrucci and bassist Share Pedersen have already proven themselves to be the most talented all-female metal group of all time. Admittedly, the list of femme-metal acts that preceded them is rather small — featuring the likes of the Runaways, Girlschool and Rock Goddess. But unlike those rather feeble attempts to cash in on the prurient interests of young, male metal fans, Vixen have shown they're a lot more than just a well-planned gimmick. There's plenty of talent beneath those tight-fitting black leather outfits.

"What separates us from all the other all-girl groups that have come along is our attitude," Gardner said. "Most of them were in it because they had some sort of ulterior motive, or because they had been hoodwinked into it by some guy who saw it as a cute idea. In Vixen, we're playing rock and roll because we love it. We've paid our dues. This ain't no fashion show to us. When we get onstage and start playing, I don't think anyone will say, 'Hey those girls can really play.' Their first reaction will be that we're a great, kick-ass rock and roll band. The fact that we're girls, and that we look good onstage, is almost irrelevant."

"An all-girl heavy metal band is really something kind of new," Petrucci added. "I mean, there hasn't been a band like ours that's had any real commercial success. You can't compare us to a band like the Bangles, so their success doesn't count. And even Lita Ford has a bunch of guys in her band, so it's not the same with her. We're going where no band has gone before — it's like we're on our own *Star Trek*."

Though they still get their share of criticism from those too narrow-minded to believe that girls can actually rock, Vixen have opened the eyes of virtually everyone else within the rock world. Not only have they put together a fine first LP — featuring the hit single *Edge Of A Broken Heart* — they've established themselves as a band that can pull off their music onstage as well — something no other female band has been able to do.

"We really take a lot of pride in our stage show," Gardner said. "We rehearse all the time, and when people get to see us live, they'll see all the hard work we put into our performance. We

# VIXEN

## Lookin' Good, Playin' Good

*Female Foursome  
Score Big League Hit With Debut Disc.*

by Brian Cox



Eddie Malluk

Vixen (l. to r.): Roxy Petrucci, Janet Gardner, Share Pedersen, Jan Kuehnemund.

were thrilled when we got to play a few dates on the European Monsters Of Rock tour last summer, and now we're getting ready to go on the road in America. If you get the chance to see us, please come out. We promise that you won't be disappointed."

Though Vixen are currently tasting their first bit of success, the group first formed over two years ago in Los Angeles. At the time, the band featured red-haired bassist Pia Koko (rumored to be Steve Vai's main squeeze), but it wasn't until Pedersen came aboard in 1987 that Vixen got even the slightest respect on the L.A. metal meat

market. Despite a series of sold-out West Coast gigs, the girls couldn't seem to convince any of the record labels to give them a chance in the recording studio. Finally, out of desperation, they turned to friends at Left Field Management (who handle popster Richard Marx) for career guidance. Soon after, EMI Records — who, not so ironically, handle Marx's album product — offered Vixen a contract and sent them into the recording studio to see what they could do. The results surprised everyone but the band members themselves.

"I don't think the people at the label were



Janet Gardner: "We take a lot of pride in our stage show."

really ready for what we were capable of," Kuehnemund said. "I remember when we first played the album for some of the executives at the label, their jaws were hanging on the table from the first note. I don't know exactly what they were expecting from us, but it wasn't what we gave 'em. They loved it! They all had these huge smiles on their faces and they all ran up to us afterwards, telling us that they were gonna be sure every radio station in the country got a copy of our album the day it came out. Once we convinced them that they should take us seriously, they were totally behind us."

It wasn't only the people at the band's label who got behind Vixen. In fact, it seemed like a

good proportion of the males of rock rallied to the band's cause. Such notables as Jon Butcher, Whitesnake's Vivian Campbell and the aforementioned Richard Marx contributed either songs or guest solos to Vixen's album, turning it into an all-star affair that kicked butt from start to finish. The support of their music industry friends delighted the Vixen girls; not only were they getting some first-class assistance, they were also walking off with a great nod of acceptance from their male compatriots.

"It was great having those people work with us on the album," Gardner said. "They really helped us, and they gave us confidence as well. They inspired us to make this album really heavy,

to really keep a metal feel to it. But at the same time, someone like Richard Marx was there to make sure we made music that was commercial too. We don't think there's anything wrong with selling records. We want as many people as possible to get into this band. We don't care what their first impression of us is. They can think we're just a bunch of girls, they can think we're just a bunch of poseurs who like to look good or they can think that we're just playing at being a rock band. We don't care. We know that as soon as they hear us or see us in action, all those thoughts will go right out the window. That's when they'll realize Vixen is for real, and that we're out to rock 'em as hard as we can." □

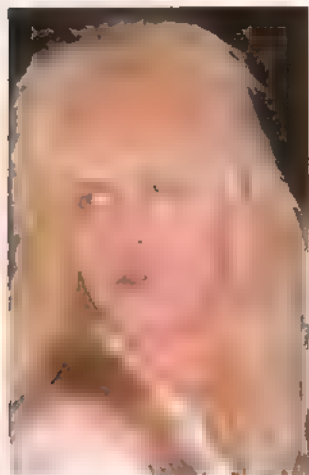
# Cinderella

## LIVE ON STAGE

It isn't easy being an opening act. The audience is often settling into their seats; at other times they've come strictly to hear the headliner. But when the opening act is Cinderella, a crowd's response is something else again. As these Cinderellas have proven during their current tour supporting *Long Cold Winter*, they can grab an audience by the scruff of their collective neck and hold 'em for the entirety of a tight, tuneful 50-minute set. Vocalist/guitarist Tom Keifer, bassist Eric Brittingham, drummer Fred Coury and guitarist Jeff LaBar know that it's only a matter of time until their own headlining tour, and they're enjoying their "special guest" status to the max.

"You have a lot less pressure on you when you're the opening act," Keifer said. "You use the headliner's P.A. and you don't have as many financial pressures on you either. But you don't make as much money as when you're headlining, and it would be nice to know that everyone in

the arena paid to see you. We're probably just one album away from going on the road as full-time headliners. I'm sure we'll do a few headline gigs on this tour, just to get a taste of what it's like. But we can wait — we're never in any hurry. We enjoy every step along the way."



Annamaria DiSanto

**Eric Brittingham:**  
"We're having more fun on tour this time than on our first tour."



Todd Kaplan

Jeff LaBar: "We like to jump around a lot when we get up there."



Todd Kaplan

Fred Coury: "Don't believe the rumors about us — we all get along real well."



Tom Kellar



Anthony Cutler

# JETBOY

## Going For Broke



Frank White

Jetboy: "We're young, loud and rude — but we know how to rock."

by Kirk Mathis

**R**ock and roll can be rough. Forget for a minute all the fun and games that you read about in the pages of *Hit Parader* each month — forget about the groupies, the fast cars, the fancy clothes and the big houses. Think instead about bands who come close enough to success to reach out and touch it, only to have the rug pulled out from under them at the last possible moment. It happened to White Lion a few years ago, when they lost their first major label deal on the eve of their debut LP's release, and it's happened to a band called Jetboy as well. White Lion picked themselves off the canvas and fought back to platinum success, but the guys in Jetboy know their greatest challenge still lies ahead of them. Considering that this quintet of San Francisco ruffians were dropped by Elektra Records only weeks before their already-completed first record, *Feel The Shake*, was scheduled to hit the streets, and that they quickly landed another major label deal with the exact same album, few would bet against Jetboy emerging from this war as champions.

Life hasn't been easy for vocalist Mickey Finn,

guitarists Billy Rowe and Fernie Rod, drummer Ron Tostenson and bassist Sam Yaffa. But they figure that having survived such a heart wrenching ordeal, they're ready for anything the rock world can throw at them.

"It's kind of unbelievable to think what happened to us," Rowe said. "We were signed by Elektra in early 1987, and everyone at the label was telling us how we were gonna be the next big thing on the rock scene. That kind of enthusiasm kept building while we were making the record. People from the label would drop by, hear what we were up to and leave with big smiles on their faces. Then things just changed. First they said they'd put the record out in September, 1987. The next thing we knew, they said the schedule was too busy so they were gonna push it back to January. Then a few weeks later we found out we had been dropped. It happened just like that. It was really strange because they never even gave us a reason."

"It was all a load of political shit," Finn chipped in. "We heard a lot of rumors as to why we got dropped, but most of them made no sense at all. One thing we did learn was that

there were a lot of changes going on in the top levels of the company at that time, and the new president of the label felt they already had enough rock acts. It was one of those corporate things — a decision made by a guy in a suit who wouldn't know good rock and roll if it bit him on the ass."

As fate — or at least the gods of metal — would have it, a few months after Jetboy's unceremonious dismissal from Elektra, the band landed an even sweeter deal with MCA. That label picked up the band's finished tapes lock, stock, and barrel, and only asked the band to add the song *Make Some Noise* to their original efforts. Needless to say, the Jetboys were ecstatic about their sudden good fortune.

"Right from the start, the whole vibe around MCA was a lot better than it was at Elektra," Rowe said. "They seemed to really understand what this band is about. Some of the other labels we had talked to had asked us to re-record the album, just on the principle that Elektra had dropped us. But MCA looked beyond that and listened to the music itself. Once they did, they realized that we kicked some serious butt on this



record. To them, that was all that mattered. They didn't want to get involved with the 'whys' of what had gone down with us. They only knew the music was good."

After listening to such tracks as *Home Town Blues* and *Feel The Shake*, it's not hard to understand what the folks at MCA were excited about. Jetboy specialize in a raw, bluesy sound that pays equal homage to Aerosmith, the Rolling Stones and the late, great Hanoi Rocks. In fact, with former Hanoi Rocks bassist Sam Yaffa a member of Jetboy, this band's link to those influence is even stronger than one might imagine.

"When we lost our last bassist, we just thought of who would be the best for this group," Rowe said. "Sam's name popped up, and we contacted him through some friends. We didn't know him and he didn't know us, but as soon as we all got together we realized it was a perfect match. He felt right at home with the music we were making and we felt right at home with him. Anyway, so many people have said we remind them of Hanoi Rocks because of the way we sound and the way we dress that we figured it would be nice to have a guy like Sam around. He gives us a little bit of an edge."

As it happens, the band's look has caused them quite a bit of trouble. With their fondness for flowing scarves, gypsy hats and leather jackets, as well as their wild lifestyle, some have dismissed Jetboy as mere "clones" of Motley Crue and Guns N' Roses. Such an attitude has gotten under Finn's skin.

"Yeah, we've heard all that before," he said. "But usually it's been said by people who haven't listened to our music or ever met us. They just want to lump us together with other people to make it easy for them to deal with us. I don't think we're anything like those other bands. We dress this way because we like it, and our music comes from our hearts. I really don't think I have to defend what we're doing. But when you take as much pride in your band as we do, you don't want people dismissing you that easily."

One of the ways these guys have made it hard for people to dismiss them is by acting as outrageously as possible. Their tales of wild joy rides and of members sprawled drunk in the streets of San Francisco have become legend in the Bay Area. Now the whole world seems to be catching on to the special "charms" of Jetboy.

"We do some pretty wild stuff, especially in our tour bus," Rowe said. "I won't get into the real personal stuff, but I will tell you about the time we practically destroyed a gas station. We had stopped to get some gas, and maybe we were just a little drunk, and since it was dark we really couldn't see the pumps too well. As it happened, we were going pretty fast and we hit two of the pumps and knocked 'em over. People tell me we really could have been hurt doing that. But we just took off in the bus and didn't look back. I guess that's the story of our lives." □

Lynn Goldner

Mickey Finn: "The decision to drop us from our first label was made by a guy who wouldn't know rock and roll if it bit him."

# WHITESNAKE

## Turning Up The Heat

*Coverdale & Co. Go To Work On Next LP.*

by Rob Andrews

David Coverdale has never believed in wasting time. Though some people might say that Whitesnake's charismatic main man "wasted" more than a decade of his career before achieving success in the United States, Dashing David notes that even before he was a household name in Des Moines, he was busy making Whitesnake a headline attraction in such places as Switzerland, Germany and Japan. But today, with the band's new LP about to be unleashed on a hungry public, Coverdale knows that his attention must once again be focused squarely on the good ol' U.S. of A — the nation that helped shoot his band's last LP, simply entitled *Whitesnake*, past the sextuple platinum sales level. As always, David is busy making sure that this LP is every bit as good — and as successful — as its illustrious predecessor.

"We've continued with many of the same attitudes and emotions that were on the last album, and if anything we've improved on them," he explained. "It was quite an exciting experience going into the studio and recording this album. Everyone was so anxious to maintain the kind of upbeat spirit we had enjoyed on the road, and we did just that. I've had some rather unpleasant experiences in the studio in the past, but working with this lovely group of musicians ranks as perhaps the most pleasant recording experience of my career."

The reason Coverdale is so pleased by the working relationship his band maintained in the stuffy confines of the studio is simple — the band had never recorded together before. People tend to forget that the version of Whitesnake that has become so well-known to fans — vocalist Coverdale, guitarist Adrian Vandenberg, drummer Tommy Aldridge and bassist Rudy Sarzo — did *not* appear on the *Whitesnake* LP. The band on *that* album consisted of Coverdale, guitarist John Sykes, drummer Aynsley Dunbar and bassist Neil Murray. So, despite the recent loss of guitarist Vivian Campbell, there was quite a bit of pressure on this "new" Whitesnake to prove they could match the band's earlier incarnation for album productivity. Coverdale, however, had few doubts that they could.

"The chance to finally write and record with Adrian is wonderful," he said. "We've admired each other's work for many years, and we'd talked about working together in some capacity for quite a while. In fact, I had tried to lure him into this band a number of years ago, but he was involved with his own group at that time and couldn't do it. I knew there would be a natural affinity in our songwriting, and I was right. He has a wonderful ear as both a writer and a guitarist, and that's reflected in the new material. But it wasn't just Adrian who contributed so mightily to this project — everyone did. Each and every member of this band performed a Herculean task — truly above and beyond expectations."

"Of course, we can love the album, but the final word will be up to the fans," he added. "I've been in this business far too long to think we know exactly what the fans want to hear. Too often in the past I thought I had hit upon a magical formula, only to find out that I hadn't. So I don't want to sound overly confident. But I can't hide my excitement. I think this is a wonderful album we've come up with. I only hope our fans agree."

In all honesty, it seems that Coverdale and Co. have little reason to worry about the loyalty of their fans. After all, few bands have had the impact that the Snakesters have in recent years. Not only did their last LP reach sextuple platinum sales status, Whitesnake's year-long world tour proved to be one of 1988's top-grossing road ventures, returning a neat \$10,000,000 profit to the band. But what seems to assure Whitesnake's continued success is the simple fact that the group's acclaim rests on solid song structures and rock-solid playing, rather than on here-today-gone-tomorrow gimmicks.

"In some ways, we're an old-fashioned rock and roll band," Coverdale explained. "Remember that I've been doing this for some 15 years now, and people like Tommy and Rudy have been at it for a decade. I like to think that the fans have responded to our music rather than the way we look or the way we dress. I mean, it was a major concession just for me to stop wearing black onstage every night. When your success is based on the music, I think you can feel comfortable that the fans will stick with you once they find out what you're about. I've been fortunate to see a slow and steady growth for Whitesnake in America over the last decade, and while I realize the success of the last album was incredible, I honestly hope to see that pattern of success continue to grow in the future."

Ironically, considering Coverdale's comments about being "an old-fashioned rock band", the only flak Whitesnake has received in recent months has come from those who felt the group's sound treaded a little too heavily on Led Zeppelin's hallowed ground. Though Coverdale scoffed at such a notion, claiming that bluesy rock was as much his heritage as it was Robert Plant's, many feel that Whitesnake has consciously moved more towards the pop/rock mainstream on their upcoming LP specifically to refute that claim.

"If this record is more commercial sounding, I can assure everyone that it was in no way because we were trying to change our sound," Coverdale stated. "I grew a little tired of all that Led Zeppelin talk last time. At first it was somewhat amusing, but then it got a little out of hand. It seemed like people were intent on creating a feud between Robert and myself. I don't think that's what music is all about. If our success convinced him to put some of those classic Zeppelin songs back into his live set, then I think we did the rock fans of the world a great service. But I rejected the Zeppelin comparisons then and I reject them now. I've been playing this kind of music since I was in Deep Purple. My pedigree is sound. I don't feel I have to make excuses for anything this band does."

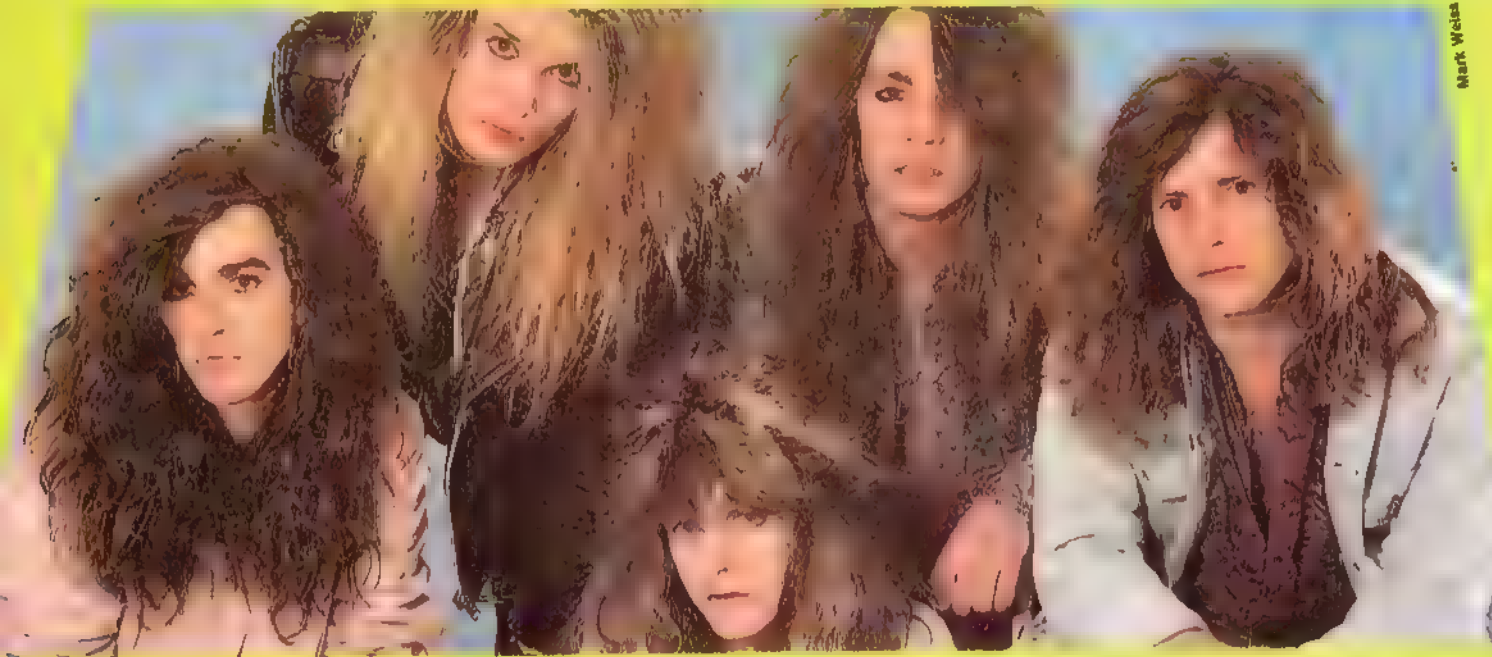
"I have never minded a touch of controversy," he added. "But really, all I want to do now is enjoy the success this band is having. I'm working with four wonderful gentlemen, who just may comprise the finest rock band in the world. I consider myself very fortunate in that regard. We found each other at the right time — as if some divine force brought us together. And one thing I've learned over the years is never to mess with divine intervention." □



# SKID ROW

## Glory Bound

New Jersey Rockers Hit The Road With Bon Jovi To Support First LP.



Mark Weiss

Skid Row: "We're not waiting for this album to go platinum — we're happy it went vinyl."

**W**ho the hell are Skid Row? A few months ago, you'd have gotten some strange looks for asking that question. Until recently, this New Jersey-based quintet were still a local act with a small but dedicated cult following. Then things started to break for vocalist Sebastian Bach, guitarists Davey "Snake" Szabo and Scotti Hill, drummer Rob Affuse and bassist Rachel Bolan. Their debut LP was released in January, shortly after they began a national tour opening for Bon Jovi. Within a matter of weeks, everyone from Cleveland to Calcutta knew quite well who Skid Row were. Recently, we hooked up with the charismatic, fast-talking Sebastian to learn more about this shooting star in the heavy metal cosmos.

**Hit Parader:** Things have broken very quickly for Skid Row. It must have taken your breath away.

**Sebastian Bach:** It sure has. But the people we're working with — our manager, Doc McGhee, our record label and the guys in Bon Jovi — have all been so cool that it's made everything a little easier for us. You know, we're not holding our breath waiting for this record to go gold or platinum. If it does, that's great, but we're just happy to have it go vinyl. Simply getting our music down on tape and having it come out on an album is enough of a thrill to last me the rest of the year. Everything else has just been gravy as far as I'm concerned.

**HP:** How did you guys hook up with Jon Bon Jovi?

**SB:** He heard our tape and then saw us live.

That was enough for him to take a big interest in us. I know he's done that before with bands like Cinderella, but all I can say that his help has meant the world to us. He had known the band's name before I joined, about a year ago. Once I became the singer, all the various pieces fell together, and he got us in touch with his manager, who's now our manager as well. Jon's a huge influence on us. He'll watch us perform and he'll run up to me afterward and yell, "Where's the fire? You've got to have the fire up there!" And he's right. He's made me a much better performer, and on top of that, he's a lot of fun to be around. All the guys in that band know how to have a good time and so do we.

**HP:** Having your first national tour be the opening act for Bon Jovi must be pressure-packed, isn't it?

**SB:** Not really. Everyone's kept what we're doing in a real good perspective. We've talked about it a lot, and our attitude is that if this doesn't work, it simply means that America was ready for the Hula Hoop, it was ready for Pac Man but it just wasn't ready for Skid Row. But we're pretty optimistic. I mean, when you have the kind of support we've gotten, you should be able to sell a few records. In fact, if we don't, we should be taken out in the back of the arena and shot on the spot. But as I said before, we have no delusions about the kind of success to expect. It doesn't say that we're guaranteed to sell 5 million a bum anywhere on our contract.

**HP:** How would you describe Skid Row's music? Your sound is certainly a lot heavier than a band like Bon Jovi's.

**SB:** Maybe so. But I just like to think of our music as good ol' American heavy metal. If you like loud guitars, you'll like what we're doing. For a long time, heavy metal was to music what pop tarts are to food — it really wasn't taken that seriously. But that's begun to change in recent years, and we think that's great. We're not trying to say anything too heavy or dramatic in our songs — we're just there for the kids to let out their musical aggression. I used to do

that when I was a kid by putting on Judas Priest. My dream is that soon kids will do it by putting on our LP.

**HP:** Tell us about some of your favorite tracks on the album.

**SB:** My favorite one at the moment is *Youth Gone Wild*, which is kind of the story of my life. I didn't write the song — Rachel and Dave did — but I wish I had. It's about a kid who's just a misfit, he doesn't fit in but he doesn't really give a damn. It's a real rock and roll song — that's all anyone really needs to know. Another one I like is *18 And Life*, which is the most serious song on the album. It's about a kid named Ricky who accidentally shot his best friend and killed him. He was only 18 at the time, but they put him on trial for murder and he's now doing life in prison. But that's as heavy as we get. To balance that out we've got *Big Guns*, which is about women with big tits. That's what life's about, isn't it?

**HP:** You've gotten a lot of attention because of the way you look. Does it bother you to be metal's latest pinup boy?

**SB:** Hey, I don't mind, as long as it's a girl pinning me up. These lips were made for kissing. I always figured that looks were something you were born with, so I'm certainly not shy about the way I look. My only trouble is staying thin enough to look good. Ah, I ever eat is water — it fills you up and keeps you thin. Sometimes I'll have a drink or two for some extra calories — it's your typical rock singer's diet. I grew up admiring people like Mike Monroe of Hanoi Rocks and Vince Neil of Motley Crue, so I kind of modeled myself after them. I'm 20 now, but when I was 15 and saw them, I knew that's what I wanted to do with my life. So to answer your question, it doesn't bother me at all to know my picture is on somebody's wall.

**HP:** Have your looks ever gotten you into trouble? You know, hassles from people who assume you're a pretty-boy wimp?

**SB:** (Laughing) Well, I'm 6-foot-3, so I don't get too many hassles. But there was this one time that I almost got arrested outside of a club. Evidently, some transvestite had killed somebody in another bar down the road, and all these cops came pouring into the place where I was and decided to pull me out into the parking lot. They figured that with the way I looked I must be the transvestite. Thankfully, everyone in the club told the cops I had a big dick and that I wasn't a transvestite. That was about the only time my looks caused me problems. Most of the time it's cool, because the ladies and I make fast friends. Now that the band's getting known and we're on the road, I want to find out if all the wild things I've always read about in *HIT PARADER* are going to happen to me. I sure hope so. □

Mark Weiss



Sebastian Bach: "We figure if this record doesn't work, America just wasn't ready for Skid Row."

**Dokken: Rest In Peace**





# Dokken

## The Final Word

### *Platinum Act Breaks Up After Years Of Turmoil.*

by Andy Secher

**T**his is a different sort of story from those you usually read on the pages of *Hit Parader*. It isn't a personality profile; it isn't an interview and it's not a concert review. What this is is the sad-but-true tale of a band's demise, the story of how a platinum-selling group named Dokken let a series of personality conflicts and petty grievances evolve into a problem that was insurmountable. Yes, rockers and rockettes, Dokken are no more. Vocalist Don Dokken has departed the scene and put together a new group, leaving guitarist George Lynch, bassist Jeff Pilson and drummer Mick Brown to fend for themselves.

Anyone who has followed the rock scene in recent years knows that Dokken's breakup isn't exactly shocking. It's been well chronicled on these pages and others that a not-so-peaceful truce has existed within the band seemingly since their formation some five years ago. The stories of conflict between George Lynch and Don Dokken have rarely been far from the Dokken spotlight, and no matter what statements of denial were issued by the band members, their managers or their publicists, insiders knew that Dokken was a marriage in danger from day one. As Don Dokken once said, "This band stays together for the sake of our kids — and in this case, the kids are our songs."

The roots of the Dokken dilemma go back to the personality differences that have always existed between Lynch and Dokken. Two more diverse individuals have rarely been in the same band at the same time. Both are intelligent, gifted men with an undeniable love for their art, but their approach to the business of making music simply drove each other nuts. Don has always been a business-first disciplinarian who views his music as a job as well as a craft. George, on the other hand, is the quintessential "rock star," showing up for band rehearsals when he feels like it and enjoying the countless perks of stardom to the hilt. Inevitably, these two approaches clashed.

While this war of attitude festered between Dokken and Lynch, Brown and Pilson did their best to diffuse the potentially lethal situation. The happy-go-lucky style of the band's rhythm section endeared them equally to Lynch and Dokken, but it placed the pair in the difficult position of often having to choose sides. Since Pilson and Lynch wrote a great deal of the band's material, it was natural that they formed alliance. And it seemed wherever Pilson went, Brown soon followed. When Dokken sensed he was becoming the odd man out, he began to take drastic steps.

One of these included only minimally participating in the recording process for the band's last studio LP, **Back For The Attack**. While Lynch, Brown and Pilson slaved away on tracks in Arizona, Don stayed in Los Angeles, waiting until he was sent the otherwise-completed songs to lay down his vocals. Needless to say, such an arrangement did little to promote band harmony. In addition, Don was far from shy about discussing his displeasure over the "commercial" nature of the songs Lynch and Pilson were composing. Though many people considered him the one who was trying to pull Dokken into the rock mainstream, in reality, Don wanted to establish the band's metallic credentials.

Things seemed to simmer down a bit within Dokken after the release of **Back For The Attack**. Though the band remained frustrated over their inability to headline their own arena tour of America, the album shot quickly up the charts, and the group did land the prestigious opening slot on Aerosmith's U.S. tour. For a while, Dokken's volatile internal chemistry seemed to have settled. But as the months of touring dragged on, small cracks once again began to appear within the band's musical armor. By the time the quartet joined the Monsters Of Rock tour last May, the writing was on the wall. While Lynch and Brown joined their drinking buddies in Metallica for a daily round of "pass the Heinekens", Don was fuming over the "unprofessional" attitude of his bandmates.

It's rumored that Dokken would have disbanded as soon as the Monsters tour drew to a close last July, but cooler heads within the group's organization prevailed — at least for the time being. The band was reminded that **Back For The Attack** had attained platinum certification and that they were scheduled to have a live LP, **Beast From The East**, released in the fall of 1988. When they were told that after that disc's release their longtime dream of headlining a U.S. tour might finally become a reality, they decided to give it one more try.

By September, however, things began to fall apart again. Don had decided to begin a solo LP and went so far as to put together a band of hungry, young musicians who were ready to follow his every lead. By early fall, they had laid down half-a-dozen tracks of heavyweight rock and roll which further convinced Don that his days in the band that bore his name were numbered. At the last minute, he contacted Pilson about joining his new group, but when Jeff tried to lure Don back into Dokken instead, Don realized he was a man on his own.

Understandably, Dokken's three remaining members weren't taking Don's actions lying down. They were prepared to make their own stand, with Pilson adding lead vocals to his bass responsibilities. Ironically, Pilson's singing had long been a bone of contention between George and Don. George wanted Jeff to sing an occasional lead on a Dokken LP. Don not-so-politely refused, citing George's unwillingness to let Don play guitar onstage. Now, it appears that everyone will get what they want — Jeff will have plenty of opportunity to sing and Don will be able to play guitar to his heart's content.

Sadly, the ones who may suffer the most from Dokken's untimely demise are the fans. Unlike many groups who disband when their fortunes turn sour, Dokken's breakup is occurring just as the band's career is at its commercial peak. With millions of fans lining up to buy the group's LPs, one can only guess what future success might have been lying at the band's feet. But that's all irrelevant now. Unlike many rock tales which end with either greed, death or stupidity bringing a band down, Dokken's story may be the saddest of all. Here was a band that seemed to have everything going for them. But they were destroyed by the cancer of hate eating away at their heart and soul. □

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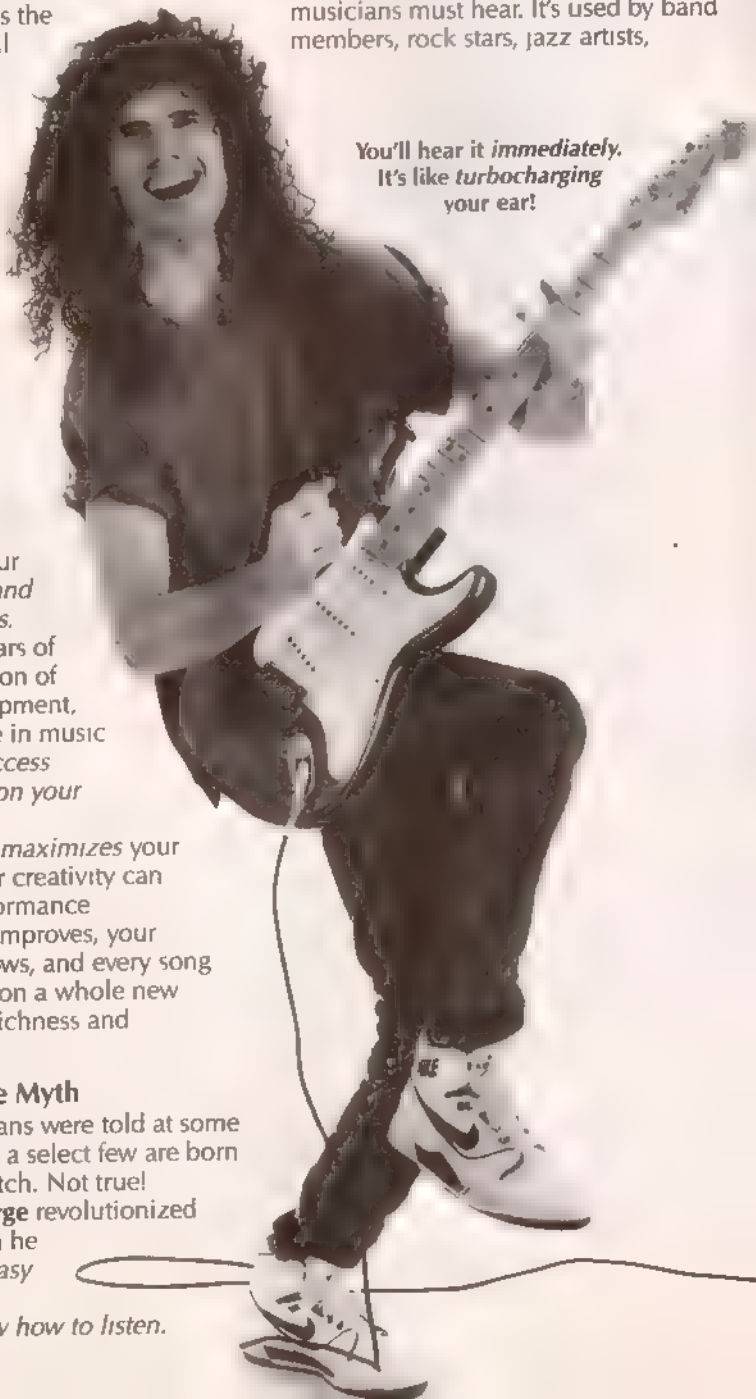
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

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# Celebrity RATE-A-RECORD

## Europe

by Charley Crespo

Europe's keyboardist Mic Michaeli and drummer Ian Haugland are into traditional radio rock. Mic is a big Def Leppard fan, while Ian grooves to the Scorpions, Foreigner, Van Halen and Robert Palmer. Not long ago, the pair were en route to their homes in Europe. We presented them with a pile of recently-released 45s and asked for their impressions.

### Believe In Love

Scorpions

**Mic:** I like the rockier stuff on the album much better. It's a great band though.

**Ian:** I agree. The first couple of songs on the album are really, really good. *Rhythm Of Love* and a couple of others are great songs. I don't think this ballad makes it.

### Ship Of Fools

Robert Plant

**Mic:** Great song. In the last two or three years, it's been a trend to record more acoustic songs — like *Damn Good* by David Lee Roth — songs that are not heavy but are performed by heavy artists. This has a moody feeling that says something to me. This is the best solo album he's done.

**Ian:** My roots are from Led Zeppelin, so I always liked Robert Plant. This album is one of the best he's done as a solo artist. I also liked *Pictures At 11*, his first solo album. It's great that he actually got a band together.

### Hold On To The Night

Richard Marx

**Ian:** He's not one of my favorite artists but I like this song. I don't think it's great, but it doesn't stink. It's an emotional ballad. I like the feel. Great chorus line.

**Mic:** It's not my type of music. I admit that it's better than I thought it would be.

### Damn Good

David Lee Roth

**Ian:** This is one of the songs I don't like on the album. It might be a good song, but I don't like David Lee Roth when he does this. He's a showoff clown, a guy who can rap forever and be this really entertaining guy, but this is a bit too serious for his image. I love the rockers on the album.

**Mic:** I like the rockers too, but this is one of my favorites. It's a great song. I like it when one of the showoff guys gets serious and does a song



Europe's Mic Michaeli (left) and Ian Haugland: They know a good tune when they taste it.

like this. It reminds me of the '70s somehow.

### Missed Opportunity

Daryl Hall & John Oates

**Mic:** Too mainstream. Doesn't move me at all.  
**Ian:** They used to make pretty good songs, but I don't think they're as good anymore.

### Lucretia My Reflection

Sisters Of Mercy

**Ian:** I never understood this band at all. I saw them as one of those weird, unnecessarily English bands that are around for no reason. I wouldn't miss them if they split up.

### Heart Turns To Stone

Foreigner

**Ian:** I like this a lot. It's a shame the album didn't do well. I met the bass player before the tour and he said the reason the album went down the drain was because the singer went out to do his own thing instead of touring. The singer's ego got in the way and he was stupid. It's a great band, great singer, good song. I like Foreigner very much.

### Simply Irresistible

Robert Palmer

**Mic:** He's the granddad of the soulful hard rock groove.

**Ian:** Heavy funky rock. I like his rhythm. It's the same manner as *Addicted To Love*.

**Mic:** I like this better than *Addicted To Love*.

**Ian:** I like his videos. He looks like a banker who got lost, ended up onstage and started singing.

### Open All Night

Georgia Satellites

**Mic:** I like these guys and this song. It's down to basic rock and roll, with no extra things — let's

just get down. I like the video too.

**Ian:** Left me totally blank — in one ear and out the other.

### What's The Matter Here

10,000 Maniacs

**Mic:** Nothing happens. She does have an interesting voice.

**Ian:** Is she related to Stevie Nicks?

### Love Bites

Def Leppard

**Mic:** Great guys, great fun, great song, but compared to other tracks on the album, it's not even one of the best. This is a bit slow for me. The verse and opening lines are great. *Hysteria* was better.

**Ian:** It's good because a song should deliver a feeling. It gives me a sad, bittersweet feeling. I get moved. I like it very much. Great band, great song. Worth every coin of gold they earn.

### Airhead

Thomas Dolby

**Ian:** I like Thomas Dolby because he's experimenting with synthesizers all the time. I heard other songs on the album; one song was like a synthesized jazz band. I like the groove. He's a good synthesizer player.

**Mic:** This one is a bit stiff.

### When It's Love

Van Halen

**Ian:** It's got a good hook. I like the verse and the bridge. Van Halen is one of my favorite bands.

**Mic:** One of my favorite bands too, but the hook is too obvious to me. This song is definitely not one of my favorites on the album. I get the impression it was like "Okay, we have to write a hit about love now." □

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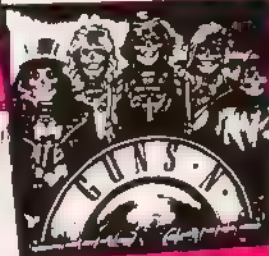
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# BLUE MURDER



*John Sykes-Led Band Battles To Gain Rock Foothold.*

by Ernie McKenzie

John Sykes sat in Los Angeles Pasha studios, his guitar resting across his knees. Surrounded by tapes, countless instruments and an impressive array of recording machines, the tall, blond Sykes seemed at home in the cramped confines — so why did he look perturbed? Why should a guy who many feel will be the next superstar of the metal realm look concerned? Why would this handsome, blond Englishman — who has already banked a reported \$500,000 signing bonus for the first album by his new band, Blue Murder — have a care in the world? Evidently, that intensity is part of what makes Sykes tick.

"I'm just trying to get this project together," Sykes said, casually strumming on his guitar. "I get very intense when I'm working. That's the only way I can get things done. If some people have trouble with me because of that, I'm sorry, but I don't really want to change. The results will speak for themselves."

Whether Blue Murder's debut LP will justify Sykes' agitation remains to be seen, but the turmoil he has caused for other rock musicians is legendary. During the late '70s, Sykes was part of the Tygers Of Pan Tang, a British band that came along at the tail-end of the New Wave Of British Heavy Metal started by the likes of Def Leppard and Iron Maiden. Then known as John James Sykes, the guitarist appeared on the Tygers Of Pan Tang's 1981 release, *Spellbound*, before the traditional "artistic differences" forced him to leave the group late that same year.

Less than 12 months later, Sykes emerged as part of the legendary Thin Lizzy. Teaming with co-guitarist Scott Gorham and Lizzy's leader, the late Phil Lynott, Sykes added his stellar licks to *Thunder And Lightning* as well as to the band's farewell live set. But Lynott, who was already suffering from several maladies brought on by an excessive interest in controlled substances, soon died, leaving Sykes out in the cold once again.

Then John encountered another good-looking Englishman named David Coverdale. Coverdale had just lost his two guitarists in Whitesnake, Mickey Moody and Bernie Marsden, and inquired whether Sykes was interested in joining his band. Sykes agreed to test the Snake's musical waters and immediately went into the studio with Coverdale to add some last-minute overdubs to the group's LP *Slide It In*.

"Originally, Coverdale wanted two guitarists in the band again," Sykes recalled. "He was used to that and felt comfortable with it. I was coming out of Thin Lizzy, the ultimate two-guitar band, so I knew the strengths and weaknesses of that lineup too. I was anxious to try my hand at playing the guitar parts alone — especially onstage."

The one-guitar Whitesnake attack worked like a charm for a while. The band toured America after the LP's commercial breakthrough and received an incredible response, despite their opening act status. Problems began, however, when Coverdale became aware of Sykes' tendency for spotlight-

stealing theatrics. These difficulties were then compounded by the lengthy delay between the end of the *Slide It In* tour and the recording of the Whitesnake album, due mostly to Coverdale's throat problems. Though that album went on to sell over six million copies — thanks to songs like *Still Of The Night* and *Here I Go Again* — by the time it hit the streets, Sykes was already long gone from the Snake fold, a victim of a personality clash with Coverdale.

"John is a wonderful guitarist," Coverdale said at the time, "but he's also the kind of person who wants a spotlight on himself in his own living room. After working as hard as I have in Whitesnake during the last decade, I'm not about to let someone's runaway ego get in the way of this band's success."

The Whitesnake debacle was unquestionably a blow to Sykes, but with the royalty checks coming in regularly, he was in a position to wait for the right opportunity to come along. He was tired of being a "sideman", he wanted a band of his own. So when Geffen Records knocked on his door, checkbook in hand, John knew that what he wanted even more than a lucrative deal was to be given total control over his new project.

Once his autonomy had been assured, Sykes put together the incarnation of Blue Murder. The first person he asked to join the band was noted drummer Cozy Powell, then singer Ray Gillen, who was fresh from his short-lived stint with Black Sabbath. Immediately, personalities began to clash, as Sykes belabored the fact that this was *his* group. Within two months, both Powell and Gillen had split from Blue Murder — Powell headed home to England, while Gillen began a partnership with former Ozzy guitarist Jake E. Lee in Badlands.

"Everything was great in the beginning," Gillen said. "John's an amazing talent. But then a story appeared in the press, quoting me and making it sound like he and I were equal members of the band. His people really flipped over that. In a way, I was lucky that it happened before we got too deeply into the project because that would have happened sooner or later."

With Powell and Gillen gone, Sykes had to start from scratch with Blue Murder. The label was still insisting that he use a proven vocalist on the album, while Sykes wanted to try his hand at singing lead, as well as playing guitar. Slowly but surely the band came together, with the addition of legendary drummer Carmine Appice and bassist Tony Franklin, and the group's debut LP was recorded.

With luck, things will now go more smoothly for Sykes. He's unquestionably had a bumpy journey climbing the rock mountain, but with his looks and talent, he should have a long and successful career ahead of him — if he can curb his temper.

"I think John's gotten a bum rap," Appice said. "People hear one side of the story and assume John is always the one to blame. It's just that he's one guy who would rather let his music talk for him — and when it does, it says a lot! He's a great guy and a great musician. I think once the fans get to know him better they'll see what kind of person he really is." □

John Sykes



# Indie REVIEWS

by Andy Secher

\*\*\*\*\* = excellent    \*\*\*\* = very good  
\*\*\* = good    \*\* = fair    \* = poor

## Banshee

### Cry In The Night

Big things are predicted for Banshee in the year ahead. Judging from the material on this five-song EP, these Kansas City, Missouri, natives have a lot going for them. Paramount among those is the strong voice and pinup looks of vocalist Tommy Lee Flood, who gives the band's pedal-to-the-metal sound its creative backbone. Check out his range on tracks like *We Want You* and *The Stranger* to learn why several major labels are supposedly falling over themselves to ink these guys to a contract.

Rating: \*\*\*\*

## Helstar

### A Distant Thunder

Two years ago, Helstar's debut LP raised quite a stink due to the nasty comment about Def Leppard's Joe Elliott inscribed on the album's innermost ring. (Something about Joe "sucking eggs" because of some anti-Texas remarks he'd made.) Helstar have come a long way since then. Not only have these Houston natives become more tactful, they've also improved as musicians. Though their first effort was somewhat spotty, to say the least, the new LP, *A Distant Thunder*, rocks with the power and passion of a band brimming with confidence. On tracks like *The King Is Dead* and *Scorcher*, vocalist James Rivera, guitarists Larry Barragan and Andre Corbin, drummer Frank Ferraira and bassist Jerry Abarca prove that they have the imagination and skill to make a

sizeable impact on the metal scene.

Rating: \*\*\*

## Intrinsic

### Intrinsic

Intrinsic are one of those bands that know only one way to play — loud and fast. They make no pretense at commerciality or subtlety; rather, they fill every musical moment on their debut LP with a sonic attack likely to deafen anyone who dares listen for too long. Vocalist Garrett Graupner, guitarists Ron Crawford and Mike Mellinger, drummer Chris Binns and bassist Joel Stern play their tunes of hard livin' with a conviction that is not only impressive but infectious. Intrinsic aren't for everybody, but for those who like their metal with a minimum of fanfare and a maximum of power, this band is well worth a listen.

Rating: \*\*\*

## SGM

### Aggression

The guys in SGM are angry. It's hard to figure out exactly *what* has pissed off this Seattle-based quintet, but such songs as *Acid Rain*, *Blow Job* and *Fags Of Denial* take more punches at society than Mike Tyson on a bad day. Most of the band's musical jabs, however, are issued with a sloppiness that deprives them of the impact (either social or comic) that they obviously intend. This metal falls between the cracks — it's not thrash, it's not commercial and it's not even particularly entertaining. It just kind of exists and unfortunately that ain't good enough.

Rating: \*\*

## Holy Terror

### Terror And Submission

Holy Terror have generated quite a buzz with the sheer power of their latest LP, *Terror And Submission*. These guys play Black Metal with a bizarre sincerity that attacks your nerve ends without even trying. Song titles like *Evil's Rising*, *Blood Of The Saints* and *Black Plague* tell you all you need to know about Holy Terror's musical stance. These guys are nasty — and they're good!

Rating: \*\*\*



Eric Hood

Banshee (left to right): Tommy Lee Flood, Kent Burnham, Bill Westfall, Terry Dunn.

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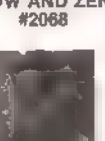


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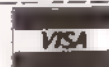
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## THE DOOR

As recorded by S.A.D.O.

**CHRIS KUHMLEY**  
**ALEXANDER REMDE**  
**ANDRE COOK**

*They've got a room they've  
locked me in  
I don't know what they want  
from me  
Is someone calling me  
I hear my name  
Just get me out of here.*

*They talk about my situation  
And this whole stupid world  
I don't like to hear me cry  
I'm so hungry I'm so dry  
I don't know what I'm doing  
Oh get me out of here  
Knock, knock at the door  
Who's knockin', knockin' at my  
door.*

*And all my friends still running  
free  
I think I'll just drop out I go  
I love it and I hate it boys  
A world of secret hungers I  
made it.*

*They talk about my situation  
And this whole stupid world  
I don't like to hear me cry  
I'm so hungry I'm so dry  
I don't know what I'm doing  
Oh get me out of here  
Knock, knock at the door  
Who's knockin', knockin' at my  
door.*

*I don't know what they want  
from me  
I don't know why I'm here  
How long have I been gone  
And who's knockin'  
Knock, knock at the door  
Who's knockin', knockin' at my  
door.*

*All my friends still running free  
And they, they locked me in  
I don't know why  
No, no, no  
All my friends are gone  
Who's knockin'.*

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## BITTER END

As recorded by Helstar

ABARCA  
BARRAGAN  
CORBIN  
RIVERA

*It's been fifty years behind us  
But the war is still raging on  
There's a killer deep inside us  
Who yearns to see the dawn  
All our comrades who have  
perished  
They have met their destiny  
Now the bullets that we cherish  
Right now is all we need.*

*We must fight for our right  
We must find what you call  
sanctuary  
It is kill or be killed  
Only death from above sets us  
free.*

*In the field of honor  
In a zone that has no time  
Where blood is thick as water  
To murder is not a crime  
One goal that we're headed for  
To claim our victory  
Attacks upon the land and  
shore  
Men die endlessly.*

*We must fight for our right  
We must find what you call  
sanctuary  
It is kill or be killed  
Only death from above sets us  
free.*

*The poison that we have tasted  
Has blinded our minds  
The cities devastated  
It is he or I defined  
This boy is never coming back  
The gun is my best friend  
Trained to kill one in his tracks  
On the road to the bitter end.*

*We must fight for our right  
We must find what you call  
sanctuary  
It is kill or be killed  
Only death from above sets us  
free.  
(Repeat chorus)*

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## SEVENTEEN

As recorded by Winger

K. WINGER  
R. BEACH  
B. HILL

*I saw sparks fly  
From the corner of my eye  
When I turned  
It was love at first sight  
I said please excuse me  
I didn't catch your name  
Oh it'd be a shame  
Not to see you again  
And just when I thought she was  
coming to my door  
She whispered sweet  
And brought me to the floor.*

*She said  
I'm only seventeen  
But I'll show you love  
Like you've never seen  
She's only seventeen  
Daddy says she's too young  
But she's old enough for me.*

*Come to my place  
We can talk it over  
Oh everything going down in  
your head  
She said take it easy  
I need some time  
Time to work it out  
To make you mine*

*And just when I thought she was  
coming to my door  
She whispered sweet  
And brought me to the floor.*

*She said  
I'm only seventeen  
You ain't seen love  
Ain't seen nothing like me  
She's only seventeen  
Seventeen.*

*Such a bad girl  
Loves to work me overtime  
Feels good (ha)  
Dancin' close to the borderline  
She's a magic mountain  
She's a leather glove  
Oh she's my soul  
It must be love.*

*She's only seventeen  
Girl she gives me love  
Like I've never seen  
She's only seventeen  
Daddy says she's too young  
But she's old enough for me  
Seventeen  
She's everything I need  
Seventeen  
Daddy says she's too young  
But she's old enough, old  
enough for me.*

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## HARVESTER OF SORROW

As recorded by Metallica

JAMES HETFIELD  
LARS ULRICH

*My life suffocates  
Planting seeds of hate  
I've loved turned to hate  
Trapped far beyond my fate  
I give you take  
This life that I forsake  
Been cheated of my youth  
You turned this lie to truth.*

*Anger misery  
You'll suffer unto me  
Harvester of sorrow  
(Language of the mad)  
Harvester of sorrow.*

*Pure black looking clear  
My work is done soon here  
Try getting back to me  
Get back which used to be*

*Drink up shoot in  
Let the beatings begin  
Distributor of pain  
Your loss becomes my gain.*

*Anger misery  
You'll suffer unto me  
Harvester of sorrow  
(Language of the mad)  
Harvester of sorrow.*

*All have said their prayers  
Invade their nightmares  
To see into my eyes  
You'll find where murder lies  
(Infanticide).*

*Harvester of sorrow  
(Language of the mad)  
Harvester of sorrow  
(Language of the mad)  
Harvester of sorrow  
Harvester of sorrow  
Harvester of sorrow.*

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# GALACTOS

As recorded by Scanner

**MICHAEL KNOBLICH  
AXEL JULIUS  
MARTIN BONK  
THOMAS SOPHA**

*There is no night there is no day  
A dusty land where each light  
drifts away  
Giant rock among the stars  
Many light years behind Mars.*

*Below the cover high mechanic  
walls  
Blinding steel everywhere  
A secret place pure mechanic  
life*

*The only way out on the  
assembly line  
Flashing numbers on LCD  
Tell production to increase.*

*There will be legions of android  
men  
Obedient to the scanner's voice  
One day he will have them  
under his thumb  
Synthetic tools which never fall.*

No light  
Galactos  
No life.

No light  
Galactos  
No life.

*Down in the core of the  
machinery  
The aces wait for day-zero to  
come  
Five superior droids lie  
And expansion is their goal.*

*The quintet's built of titanium  
steel  
Constructed by the master's  
hand  
One day he will send them down  
to Earth  
To give their future another  
chance.*

No light  
Galactos  
No life.

No light  
Galactos  
No life.

Galactos.

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# End of the Rainbow

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# EYE OF THE BEHOLDER

As recorded by Metallica

**HETFIELD  
ULRICH  
HAMMETT**

*Do you see what I see  
Truth is an offense  
You silence for your confidence.*

*Do you hear what I hear  
Doors are slamming shut  
Limit your imagination  
Keep you where they must.*

*Do you feel what I feel  
Bittering distress  
Who decides what you express.*

*Do you take what I take  
Endurance is the word  
Moving back instead of forward  
Seems to me absurd.*

*Doesn't matter what you see  
Or into it what you read  
You can do it your own way  
If it's done just how I say.*

**Independence limited**

*Freedom of choice is made for  
you my friend  
freedom of speech is words that  
they will bend  
Freedom with their exception.*

*Do you fear what I fear  
Living properly  
Truths to you are lies to me.*

*Do you choose what I choose  
More alternatives  
Energy derives from both the  
plus and negative.*

*Do you need what I need  
Boundaries overthrown  
Look inside to each his own.*

*Do you trust what I trust  
Me myself and I  
Penetrate the smoke screen  
I see through the selfish lie.*

*Doesn't matter what you see  
Or into it what you read  
You can do it your own way  
If it's done just how I say.*

**Independence limited  
Freedom of choice is made for  
you my friend  
Freedom of speech is words**

*that they will bend  
Freedom with their exception.*

*Do you know what I know  
Your money and your wealth  
You silence just to hear  
yourself.*

*Do you want what I want  
Desire not a thing  
I hunger after independence  
lengthen freedom's ring*

*Doesn't matter what you see  
Or into it what you read  
You can do it your own way  
If it's done just how I say.*

**Independence limited  
Freedom of choice is made for  
you my friend  
Freedom of speech is words  
that they will bend  
Freedom no longer frees you.**

*Doesn't matter what you see  
Or into it what you read  
You can do it your own way  
If it's done just how I say.*

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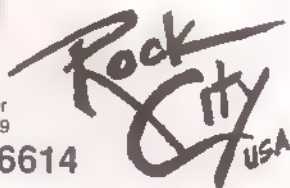
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## EVERY ROSE HAS ITS THORN

As recorded by Poison

B. DALL  
C. C. DeVILLE  
B. MICHAELS  
R. ROCKETT

*We both lie silently still in the  
dead of the night  
Although we both lie close  
together  
We feel miles apart inside  
Was it somethin' I said or  
somethin' I did  
Did my words not come out  
right  
Tho' I tried not to hurt you  
Tho' I tried  
But I guess that's why they say.*

*Every rose has its thorn  
Just like every night has its  
dawn  
Just like every cowboy sings his  
sad, sad song  
Every rose has its thorn  
Yeah it does.*

*I listen to our favorite song  
playin' on the radio  
Hear the DJ say love's a game of  
easy come and easy go  
But I wonder does he know  
Has he ever felt like this  
And I know that you'd be here  
right now*

*If I could have let you know  
somehow I guess.*

*Every rose has its thorn  
Just like every night has its  
dawn  
Just like every cowboy sings his  
sad, sad song  
Every rose has its thorn.*

*Though it's been a while now  
I could still feel so much pain  
Like the knife that cuts you  
The wound heals but the scar  
that scar remains.*

*I know I could have saved our  
love that night  
If I'd known what to say  
Instead of making love  
We both made our separate  
ways.*

*And now I hear you've found  
somebody new  
And that I never meant that  
much to you  
To hear that tears me up inside  
And to see you cuts me like a  
knife.*

*I guess every rose has its thorn  
Just like every night has its  
dawn  
Just like every cowboy sings his  
sad, sad song  
Every rose has its thorn.*

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## DEMONS

As recorded by Rigor Mortis

MIKE SCACCIA  
CASEY ORR  
HARDEN HARRISON  
BRUCE CORBITT

*We are instruments of evil  
We come straight from hell  
We're the legions of the demons  
Haunting for the kill  
Cathedrals are now cemeteries  
Doom is all you see  
We have come to take the world  
And give you misery.*

*We are pestilent and  
contaminate the world  
And make tombs of your cities.*

*We come bursting through your  
bodies  
Rape your helpless soul  
Transform you into a creature  
Merciless and cold*

*We force you to kill your brother  
Eat his blood and brain  
Shredding flesh and sucking  
bone till everyone's insane.*

*We are pestilent and  
contaminate the world  
Demonic legions prevail.*

*We are instruments of evil  
We come straight from hell  
We're the legions of the demons  
Haunting for the kill  
Cathedrals are now cemeteries  
Doom is all you see  
We have come to take the world  
And give you misery.*

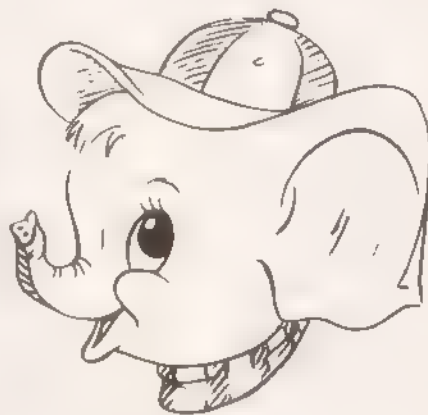
*We are pestilent and  
contaminate the world  
And make tombs of your cities.*

*Demons, demons  
Demons, demons.*

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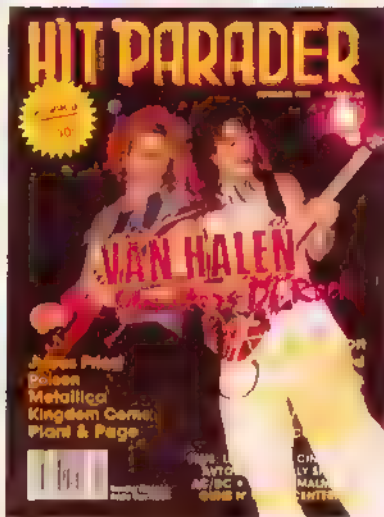


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## LITTLE LIAR

As recorded by Joan Jett and  
The Blackhearts

JOAN JETT  
DESMOND CHILD

I was taught to never tell a lie  
To look you in the eye and tell it  
like it is  
Always thought that you would  
be the same  
It's such a shame that's not the  
way it is.

I was fooled by your innocence  
And my love for you was so  
intense  
Was your connection only  
physical  
Guess it got me through the  
night  
Woke up and I saw the light.

Hey little liar I believed in you  
Hey little liar I believed in you  
Hey little liar I believed in you  
Hey little liar I believed in you.

A simple question makes you  
look away  
Your hesitation gives it all away  
There's self protection in the  
way you move  
If there's sadness in my eyes  
It's cuz this world is full of lies.

Hey little liar I believed in you  
Hey little liar I believed in you  
Hey little liar I believed in you  
Hey little liar I believed in you.

Ya wanna sleep with me but hey  
that's tuff  
Why don't you call me when  
you're all grown up  
If there's a change in you I'll  
know it's true  
Hey little liar I believed in you.

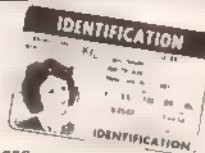
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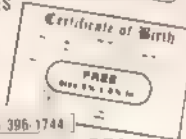
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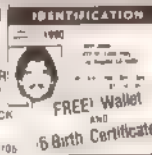
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## ARMAGEDDON IT

As recorded by Def Leppard

STEVE CLARK  
PHIL COLLEN  
JOE ELLIOTT  
MUTT LANGE  
RICK SAVAGE

*Y'better come inside when  
you're ready to  
But no chance if you don't  
wanna dance  
You like four letter words when  
you're reading  
But then you won't 'cos you  
know that you can  
You got it  
But are you gettin' it.*

*You say that love is won when  
you get some  
But then your finger won't  
trigger the gun.*

*Y'know you can't stop it  
So don't rock it  
Y'know you got it  
Hey but are you getting it  
Really gettin' it oh  
Come get it from me.*

*Gimme all of your lovin'  
Every little bit  
Gimme all that you got  
Every bit of it  
Ere you bit of your lovin'  
Oh c'mon and live a bit  
Never want it to stop.*

*Hey but are you gettin' it  
Armageddon it  
Really gettin' it  
Yes armageddon it yeah.*

*You try comin' on when you  
need some  
But then you don't 'cos you  
already did  
Yeah you jangle your jewels  
while y'shakin' ya  
And drive the pretty boys outta  
their heads  
You got it  
But are you gettin' it.*

*You flash your bedroom eyes  
like a jumpin' Jack  
Then play it pretty with a pat on  
the back.*

*Y'know you can't stop it  
So don't rock it  
Y'know you got it  
Hey but are you getting it*

*Really gettin' it oh  
Come get it from me.*

*Gimme all of your lovin'  
Every little bit  
Gimme all that you got  
Every bit of it  
Every bit of your lovin'  
Oh c'mon and live a bit  
Never want it to stop.*

*Hey but are you gettin' it  
Armageddon it  
Really gettin' it  
Yes armageddon it.*

*Take it, take it, take it from me  
I got an itchy finger following*

*me  
Pull it, pull it c'mon trigger the  
gun  
'Cos the best is yet to come I say  
'Cos the best is yet to come.*

*Are you gettin' it  
Really gettin' it  
Yes are you gettin' it  
Really gettin' it  
Oh come get it from me.*

*Gimme all of your lovin'  
Every little bit  
Gimme all that you got  
Every bit of it  
Every bit of your lovin'  
Oh c'mon and live a bit  
Never want it to stop  
Oh are you gettin' it  
Gimme all of your lovin'  
Ooh really gettin' it  
Gimme all that you got  
Oh are you gettin' it  
Gimme all of your lovin'  
Oh live a bit  
Gimme all that you got  
Woah live a bit  
You got to live it  
Gimme all of your lovin'  
Oh baby live it  
Gimme all that you got  
C'mon and give it  
Every bit of your lovin'  
Oh c'mon and give it  
Never want it to stop  
Oh are you gettin' it  
Gimme all of your lovin'  
Ooh really gettin' it  
Gimme all that you got  
Oh are you gettin' it  
Every bit of your lovin'  
Oh live a bit  
Never want it to stop.*

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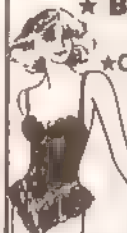
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# INSTRUMENTALLY speaking

by Michael Shore

DiMarzio was the first company to make custom-replacement pickups for electric guitars, and one of their first and most enduringly successful pickups was the Super Distortion model. As the name suggests, it's a crunching, high-powered monster and it gave DiMarzio a lasting image as a maker of high-output specialty equipment that's perfect for metalheads, and while DiMarzio has expanded its horizons over the years, they continue to come out with the hard stuff, the latest example is their new Very Metal Effects Pedal.

As you might guess from the name, the Very Metal Pedal is a distortion/overdrive unit — but not just *any* distortion/overdrive unit. It's designed to match high-output pickups, like the ones DiMarzio makes, *and* like the many other brands that are found in so many guitars these days, either as standard equipment or as add-ons. What makes the Very Metal different is its beefed-up input headroom and its broad input sensitivity. More headroom means that even when you hit humongous power chords, you'll still hear just the right blend of sustain and distortion, from your high strings to your low strings. The broader input sensitivity means the Very Metal circuit will deliver equally good results from low-output pickups as from the high-output pickups it's designed for.

The Very Metal Pedal is ruggedly constructed and has a simple, easy-to-use, classic design, with control knobs for volume, distortion and tone. It's powered by a 9-volt battery or external AC supply, and it lists for

\$129.95.

To show just how much DiMarzio has diversified, they also have started a line of guitar straps. And their ClipLock Quick Release guitar straps are so popular that bassists have been bugging DiMarzio to make a wider version for *them*. So DiMarzio now introduces its ClipLock Quick Release Bass Strap.

DiMarzio says the straps have the most secure and unique fastening method available. It permanently fastens between the bass body and strap buttons with extra-long screws to make the instrument virtually drop-proof. The heart of the ClipLock system is a heavy-duty nylon clip that lets you easily change from instrument to instrument with just fingertip pressure, yet is rugged enough to meet military specifications. The ClipLock Quick Release Bass Strap is made of durable nylon webbing, the same material used for seatbelts — and speaking of automobiles, this material is so strong DiMarzio claims one employee actually used it as a tow-rope for his car! The straps come in black, neon pink, red or white, and DiMarzio says the 3-inch wide nylon webbing is not only strong, but comfortable, distributing the weight of the instrument for maximum comfort. While designed as a bass strap, it could also certainly be used by guitarists who want the comfort of a wider strap.

For more info write DiMarzio, 1388 Richmond Terrace, P.O. Box 100387, Staten Island, NY 10310.



DiMarzio's Very Metal pedal: a very special distortion/overdrive device.



DiMarzio's ClipLock Quick Release bass straps: permanently fastens between the bass and the strap buttons.



#### MARTIN STINGER AMPS

C.F. Martin continues to branch out beyond its traditional top-rank acoustic guitars, now adding to its line of electric guitars and amps with a bunch of new entries in its budget-priced FX amp series. The FX-1 was introduced last year; now they have the FX-1R, FX-3C, FX-3RC, and FX-3B. The FX-1R (\$220 retail) has 15 watts of RMS power and an 8-inch speaker, with tube-synth distortion control and tube-synth resonance (for overdrive), reverb and more. The FX-3C (\$299) has 30 watts RMS and a heavy duty 12-inch speaker, tube-synth distortion, and built-in chorus. The FX-3RC (\$379) has 65 watts RMS, a premium 12-inch speaker, tube-synth distortion, built-in chorus, and a twin-spring reverb. And the FX-3B (\$189) is a 15-watt bass speaker with heavy duty 10-inch speaker. For more info write The Martin Guitar Co., 510 Sycamore St., Nazareth, PA 18064.



Casio's VZ-1 professional digital synthesizer



Casio's FZ-10M (rack mount) professional digital synthesizer



Casio's VZ-10M (rack mount) professional digital synthesizer

#### CASIO SYNTHESIZERS

Casio keeps coming out with new pro-quality synthesizers that make us forget their origins not so long ago in portable "toy" keyboards. They have three new products that continue the trend. The VZ-1 is a 61-key, 16-note polyphonic digital synth using Casio's new interactive Phase Distortion (IPD) technology, instead of sampled wave-forms or pulse-code-modulation, to generate and/or modify its sounds, with the IPD sound source consisting of eight multi-wave-form oscillators. The VZ-1 also has a unique "Combination Mode" which includes Velocity Split and Cross Fade Control, with up to four different voices that can be combined in a variety of split and layered configurations. The VZ-1 allows instant recall of up to 192 sounds and 192 operation memories. It comes with 64 factory pre-set patches and a standard ROM card permitting up to 128 additional patches and 128 combinations. It's eight-part multi-timbral with 16-note polyphony divided freely among the different MIDI channels with separate controller assignments available for each sound. All of the VZ-1's editing and programming functions are executed from three menus, operated on a wide backlit LCD graphic display that can be seen under any lighting conditions. Other features include programmable initial and after touch, three control wheels, and two optional foot pedals. The VZ-1 lists for \$1,499.

The VZ-10M (\$1,199 list) is a rack-mount module version of the VZ-1's 16-note polyphonic sound generating circuitry; it's basically the VZ-1 without the keyboard, so you could easily patch it into another synth. And the FZ-10M (\$2,499 list) is an ultra-powerful rack-mountable 16-bit linear digital sampling synth module, with 2 megabyte memory capacity — it's Casio's FZ-1 digital sampling synth minus the keyboard. The FZ-10M's features include real-time graphic waveform editing from interactive display menus; eight-stage multi-loop and cross-fading; eight-step DCA and DCF envelopes; multi-functional wave synthesis; and much much more.

For more info write Casio Inc., 570 Mt. Pleasant Ave., P.O. Box 7000, Dover, NJ 07801.





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#### ZILDJIAN K-CUSTOM CYMBAL

Zildjian's new K. Zildjian Custom Cymbals have a new model, the 22-inch K. Custom, aimed at louder rock players who like the clean stick definition, warm shimmering undertone and rich, dark, musical quality of K. Customs, which until now have been available only in 16, 18 and 20-inch sizes and have been used mainly by jazz and fusion drummers. The 22-inch size performs as intended as a big, penetrating ride cymbal, cutting through forcefully when played hard but yielding a beautiful, mellow clarity when played more gently in softer passages. For more info on this and other Zildjian cymbals write Avedis Zildjian Co., 22 Longwater Drive, Norwell, MA 02061.



# STAR TALK

by **Adrienne Stone**

*Each month, Star Talk brings you personal stories from some of your favorite rock stars. Do you lose sleep at night wondering how Nikki Sixx maintains his muscular physique? Do you daydream about what Mike Tramp misses most when he's on the road? Do you spend hours pondering what sport Rob Halford indulges in during his spare time? You might be spending too much time with your headphones blasting at "10"... or you might have a valid reason for asking Star Talk for help.*

*Here's your chance to ask your very own mindboggling questions. Star Talk will hunt down your favorite rockers (to the ends of the earth... or at least to Brooklyn!) to answer you. Just send your questions to: STAR TALK, c/o Hit Parader Magazine, Charlton Building, Derby, CT 06418.*

**This month's question:** A lot of rock stars get accused of satanism, black magic and all that nonsense, when I'm sure they're just normal people (offstage anyway). How do metal musicians really feel about religion and the pressure groups that try to ban metal? (John Messinger, Houston, Texas)

**DAVE MUSTAINE (Megadeth):** "All those supposed religious groups who burn records still have to buy our record if they wanna burn it. They're just putting more money in my pocket every time my album goes up in flames."

**PETER BALTES (Accept):** "Religion tells you that you have to believe in this and that because it's good for you. But people turn to religion instead of believing in themselves. I have to decide for myself what is good or not. There's so much hypocrisy. The PMRC say people should take care of their kids, but sending 19-year-old kids to Vietnam is not my kind of 'taking care of kids.' And parents allow their children to see a Rambo movie, where this guy is killing every two seconds and the lads come out of the cinema feeling, 'Yeah, I'm gonna get dressed like him.' Kids can't handle messages from rock bands either. They don't even want a message, they just know the bands look weird and they see all the excitement. But someone like Ozzy was never satanic. Some foolish parents just saw it that way — 'He bit the bat's head, so he must be out of his mind. I don't want my kids listening to this.' Well, I just had to laugh when I first heard about the PMRC."

**NIKKI SIXX (Motley Crue):** "You know, if you go into a real fancy restaurant in Washington and you look around, you'll see gentlemen in three-piece suits and really well-dressed ladies with perfect nails and makeup and jewelry. They'll all sit there, dining and having very political and social conversations. They'll look very proper. But when they go upstairs to their hotel room, they take off their clothes and have down and dirty sex just like the rest of us. You think those PMRC women don't do the same thing? You're only fooling yourselves."

**KING DIAMOND:** "I believe in satanism. I'm 200% into it. But when other people use it as a prop, it comes off foolish and stupid because it's obvious they don't mean what they're doing. Actually, there are two kinds of satanism: the real satanism and Christian satanism. That's the kind described in the Bible, where the moralists say that the satanists are chopping off heads of

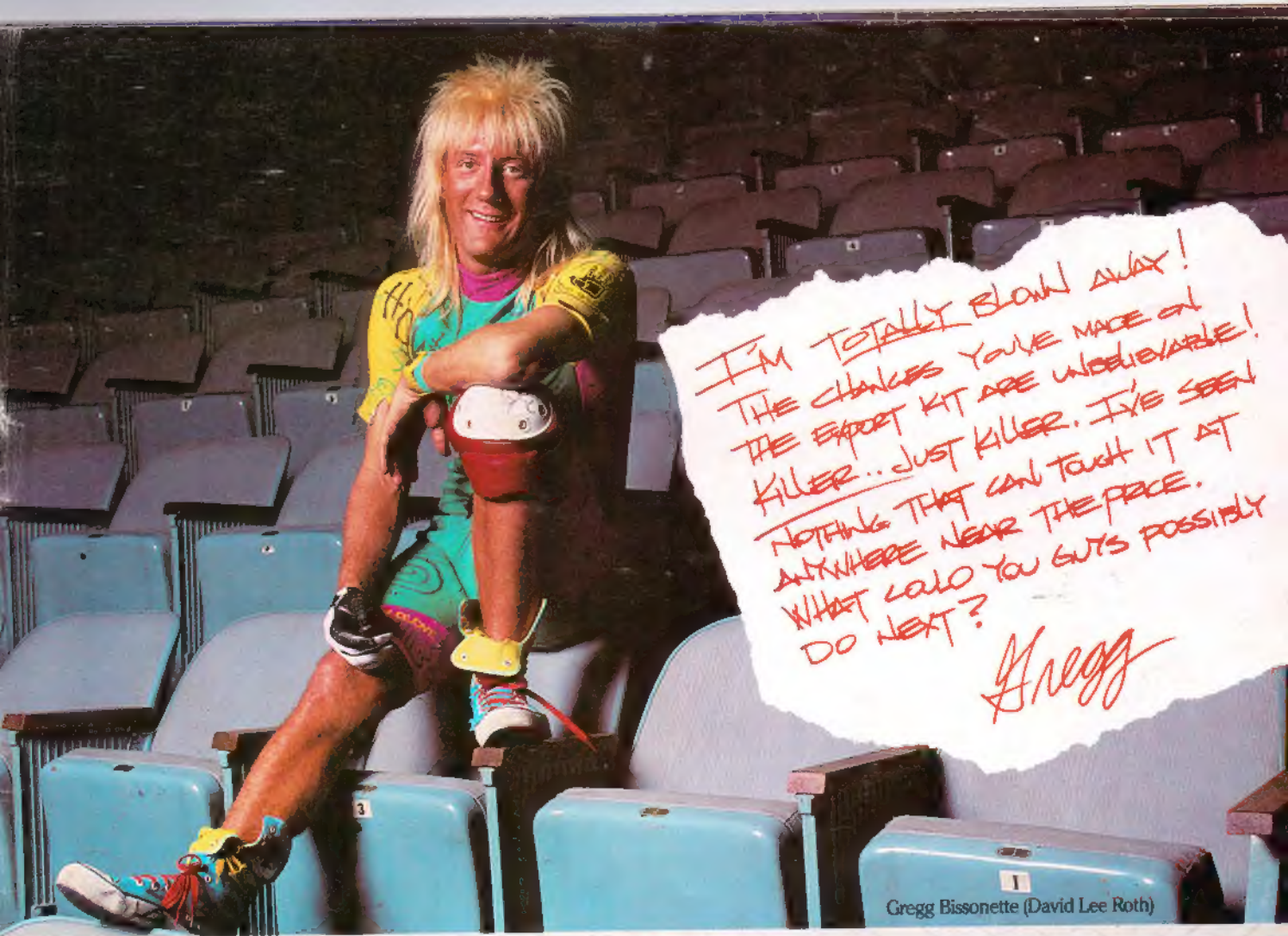
babies, drinking blood, having giant orgies and all that bullshit. People don't bother to check out what this is really about. They'd rather just give an opinion from what they've heard. That's why so many people are putting these things down. But I would never, ever try to convert people to follow satanism or any other religion. To me, that's a very private thing. If somebody tried to convert me to Christianity and they managed to do it, I would probably be a very, very bad Christian. But the human race tends to judge each other by religious beliefs too much; it's been the start of too many wars and trouble. We should judge each other by our personalities more and our religions less."

**OZZY OSBOURNE:** "This religion thing is really, really wild! Oral Roberts says if he doesn't get \$8 million, he'll die. I should go on TV and say that if I don't get \$8 million, I'm gonna live! (laughs) If religious leaders are really into it, if they're not harming anybody, fine. But there's so much weird stuff going on in the name of religion. I'm a Christian and I believe in God. I don't need to send all my money to someone to bring me closer to God."

**AXL ROSE (Guns N' Roses):** "I think heaven and hell are right here, so it's what you make of it. And I think you usually end up in hell by trying to create your heaven. So you're fucked either way!" □



Ozzy Osbourne: "This religion thing is really, really wild!"



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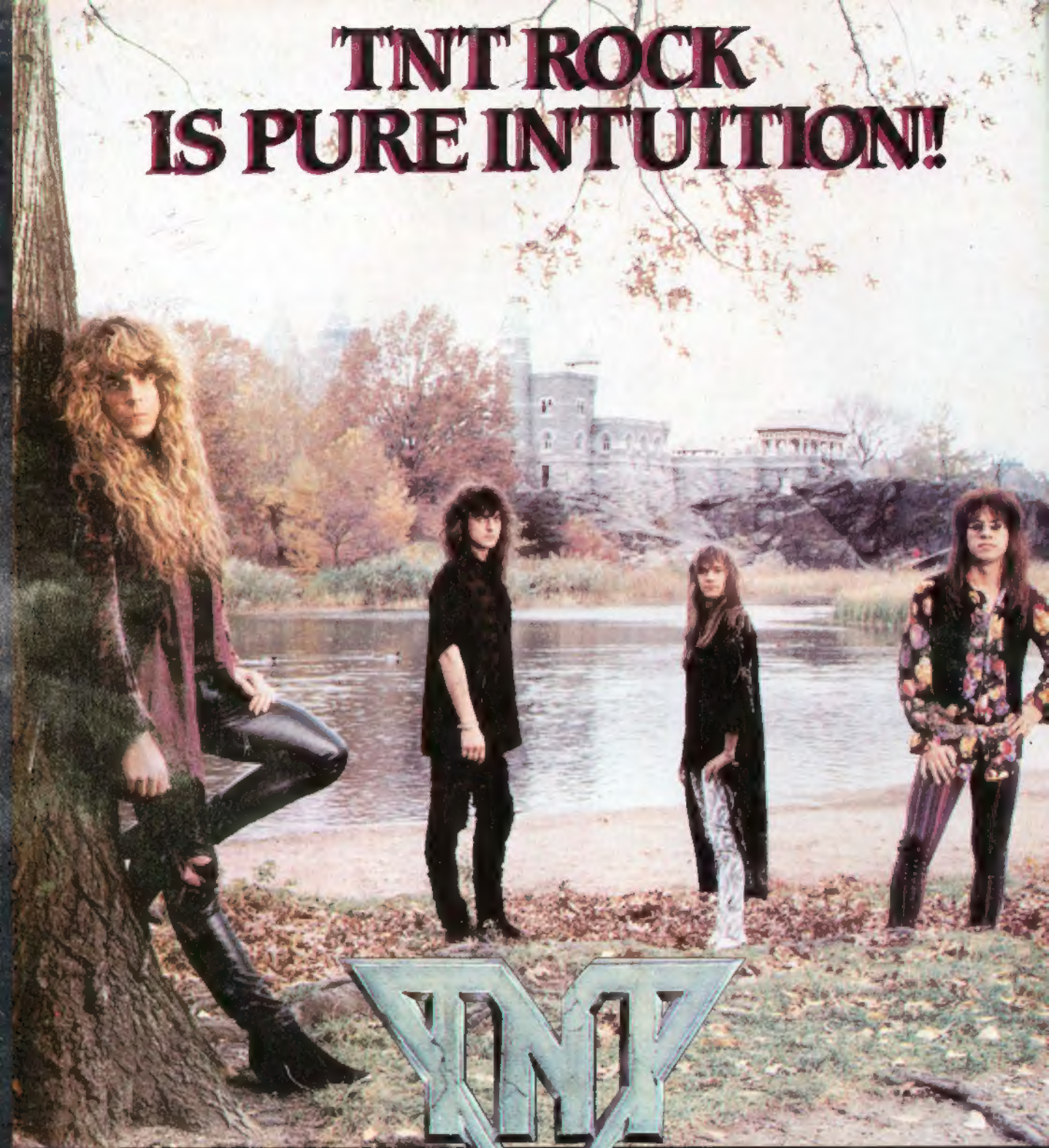
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